

DRAMATICS

The Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

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Scene from a production of the comedy, *A Date With Judy*, as given by dramatics students of the North Phoenix, Arizona, High School (Thespian Troupe 403) under the direction of Lucille Hicks. (Left to right): Frank Duerson as "Oogie", Doug Cook as "Randolph", Joyce Jennings as "Judy", and Jackie Mercer as "Barbara".

IN THIS ISSUE:

DOUBLE DATE FOR A DOUBLE CAST

By JOHN G. FULLER

EXPRESSIONISM

By RICHARD CORSON

MAKING FRIENDS WITH THE MICROPHONE

By HELEN J. SIOUSSAT

HARRY BROWN — ARTHUR LAURENTS

By PAUL MYERS

REHEARSING THE SCHOOL PLAY

By BLANDFORD JENNINGS

WHAT IS ANTA?

By ALVAN BRANDT

TIPS FOR THE STAGE TECHNICIAN

By F. A. CHIPPS

STAGING CUCKOOS ON THE HEARTH

By VERNE POWERS

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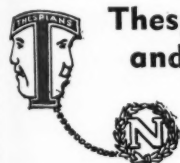
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Mention Dramatics Magazine

FEBRUARY, 1948

NOTES AND FOOTNOTES

CONTENT for a course or courses in dramatic arts at the high school level should be determined only after the educational and cultural needs of our boys and girls are clearly understood. This, in short, is the conclusion reached by the Secondary School Committee of the American Educational Theatre Association at its meeting in Salt Lake City held late in December. The committee went on to say that "our primary concern is the teaching of boys and girls, rather than the teaching of subject matter."

No one who is in sympathy with modern educational policies and practices in the United States can quarrel with these conclusions. The problem of ascertaining just what the educational and cultural needs of our young people are today is no simple task, however. It would seem that the first step towards a solution of this problem is that of ascertaining the aims and aspirations of our modern society.

A prize of one hundred dollars for the best original full-length play submitted before June 1, 1948, is offered by The Playshop of Johns Hopkins University, Baltimore, Md. A registration fee of \$1.00 must accompany each entry. Full particulars may be secured by writing to The Playshop.

An appeal has been sent out to all 1948 graduating classes in the universities, colleges, and secondary schools, both public and private, for support towards educational reconstruction in the war devastated countries. Full information may be obtained from CIER, 744 Jackson Place, N.W., Washington 6, D.C.

A total of \$10,000 in prizes is offered for the three best play-length original scripts submitted before November 15, 1948, in the contest sponsored by The Christophers, 121 East 39th Street, New York 16, N.Y. Established playwrights, as well as new playwrights, are eligible to enter their manuscripts. All rights of all manuscripts submitted, including the three winning entries, remain with the respective authors.

Secondary schools planning to apply for membership in The National Thespian Society this spring should do so by not later than April 15.

On page 25 of this issue appears a directory of leading drama festivals and contests scheduled for this spring. If your state is not among those listed in our directory, we suggest that you write to the Drama Department of your State University for the names and addresses of organizations sponsoring contests and festivals in your area. We have long advocated participation in drama festivals as the means of raising standards of dramatic production in the high schools. If your school has not entered an event of this kind recently, we urge you to enter this spring.

The annual convention of the Central States Speech Association will be held in Chicago on April 2, 3. Vergil A. Smith of Indiana University is in charge of that part of the program devoted to the high school theatre.

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3 m., 2 w. No royalty.
Price, 40¢

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Coulter Martens. 2 m., 5 w.
No royalty. Price, 40¢

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Something Different

IN selecting a senior play, most directors search for something that is off the beaten track a bit—something with a little more challenge. The plays listed below are of that type. Here we offer you variety both in set and in treatment.

- **Tonight We Dance**, by Dorothy Rood Stewart. One set: a dressmaking shop. Cast 9 M., 11 W. An opportunity to add extras in one scene, if desired.
- **Remember the Day**, by Philo Higley and Philip Dunning. A Broadway favorite and the best thing Claudette Colbert has done in the movies. Several scene changes, but they are such that they can be handled by high schools. 13 M., 12 W.
- **Odds on Tomorrow**, by Charles Quimby Burdette. The scene: a college professor's study. 9 M., 8 W. Opportunity to use a few extras. A unique plot.
- **Fresh Air**, by Glenn Hughes. An inexpensive, but attractive, outdoor set. 9 M., 8 W. Great variety of characters, and an unmistakable breeziness throughout.
- **Love Your Neighbor**, by Albert Johnson. A living-room set, but unusual in design. 8 M., 12 W. Extremely diversified in characterization; fun galore.
- **Once and for All**, by Sidney Duvall. An outdoor set that requires no regulation furniture. 8 M., 11 W. Excellent opportunity for extras. A problem play, but lively.
- **Sky Road**, by Richard Nusbaum. 6 M., 9 W. Scene: stewardess' lounge at an airport. A gripping story of sacrifice and bravery in the early days of commercial aviation.
- **Two Gentlemen and Verona**, by Anne Ferring Weatherly. 5 M., 7 W. Set: summer quarters of the Red Barn Players. Colorful, sprightly, and interesting.
- **The Hoosier Schoolmaster**, as dramatized by Lee Norvelle. 18 M., 8 W. Set changes worked out economically, both as to expense and ease of handling.

Write to us about your casting problem and we shall be glad to confer with you about it. Use our exchange plan to select your play. All of the above-listed plays are 75¢ each. The royalty is handled on a percentage basis; or, if you prefer, we shall quote you a flat rate to suit your conditions.

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DRAMATICS MAGAZINE

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CONTENTS

Articles

| | |
|--|----|
| Double Date for a Double Cast. By John G. Fuller | 3 |
| Expressionism. By Richard Corson | 4 |
| Making Friends with the Microphone. By Helen J. Sioussat | 5 |
| Harry Brown — Arthur Laurents. By Paul Myers | 7 |
| Rehearsing the School Play. By Blandford Jennings | 9 |
| What is ANTA? By Alvan Brandt | 10 |
| Tips for the Stage Technician. By F. A. Chipps | 11 |
| Directory of Leading Drama Festivals and Contests (1947-48 Season) | 25 |

Departments

| | |
|--|----|
| Notes and Footnotes. By the Editor | 1 |
| Theatre on Broadway. By Paul Myers | 14 |
| The Play of the Month: Staging Cuckoos on the Hearth By Verne Powers. (Edited by Earl W. Blank) | 16 |
| The Radio Program of the Month: Candid Microphone. By S. I. Scharer ... | 19 |
| The Film of the Month: Macbeth. By H. Kenn Carmichael | 22 |
| On the High School Stage | 24 |
| What's New Among Books and Plays | 31 |

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DRAMATICS MAGAZINE

Double Date for a Double Cast

By JOHN G. FULLER

The Woodstock Players, North Woodstock, Connecticut

ONE evening, a director of a Little Theatre group in southern Connecticut was faced with an overwhelming problem: over one hundred aspirants turned out for tryouts for a play which had only fourteen characters. It was to be the first play for the group, and the director was painfully conscious of the fact that the best way to maintain interest was to keep everybody busy. He, obviously, couldn't keep the entire group altogether busy, but he did the next best thing. He made up two separate stage crews, two separate production organizations — and the results were overwhelmingly successful.

In the first place, ticket sales soared with a chain reaction because more people were interested than would ordinarily have been so. Secondly, a competitive spirit sprung up between the two different casts which sharpened interest all the way through the rehearsal period. In the third place, neither cast knew which was to be the "varsity" until just before the play. In this case, the play was to run three nights: one night for Cast A, the next night for Cast B, the third night to be given by the cast which did the best job. Many of the audience which came to see the first night went out and bought tickets to see the second night group just to compare notes on the two performances. Publicity about the competition between the two groups made excellent news copy, and the editor of the local paper was more than glad to devote more space than usual to the productions. And even though Cast B won the honors to play the third night, Cast A was booked by a neighboring town for a

two-night run of its own! The total effect all around was prosperity-plus for a new group which badly needed revenue for equipment and future production costs.

Whether your group is a community theatre, high school, college, or church club it would be definitely worth your while to consider double-casting your play if you want to get more people interested and more revenue in your till. Psychologically, it creates a healthy situation because often you have several actors of equal caliber, some of whom have their hearts set on getting the parts they very deeply want to play. With the double cast system, more opportunities are opened up for them — and twice as many actors are developed with firing-line experience for future productions.

The economic factor is most important. Your best ticket agents are active members of the cast. In the first place, their friends and relatives want to come and see them act. Likewise, they are anxious to play before a full house, and members of the cast will go out and dig up sales which never would have been made. Also, as mentioned above, some persons enjoy coming to see such a cast perform in order to compare the productions. It's surprising how different the same play can be handled by two different casts! In some instances it's almost like an entirely different play. The cost of an extra production is negligible when the advantages are considered. A great many royalty plays have an automatic reduction in royalty after the first performance, and advantage can legitimately be taken of this. The cost of the extra books is easily compensated for by the increase in interest on the part of both the cast and the audience.

One of the most important advantages gained is a by-product of the double-cast system. You automatically gain a complete set of understudies! Thus you avoid that strain which all directors face the last week of the play production. At one time, our Woodstock Players group was presenting the *Male Animal*, and one of our leading players became ill the second night. It was a frantic moment. Unfortunately, we were not using the double-cast system, and the only thing we could do was to call in an actor from a group fifty miles away which had recently presented the same play. Fortunately, our own actor was able to stagger through the part — but the wear and tear on my nerves as director has never been fully repaired.

But whether your group is large enough to use the double-cast system or not, at least more than one performance should be considered. One of the most regrettable things about non-professional performances is the amount of time and effort put into a show which is only played one night before a single audience. Often a group doesn't get warmed up until the second or third night, and often many people who are very anxious to see the play are unable to do so because of other commitments on the night of the performance. A high school in Pontiac, Michigan, ran a play of mine for an entire week through enthusiasm of the cast who went out and sold the house out for that length of time. Increased expenses, you say? The net income compensated for that tenfold.

Also, the real joy of play production comes after the rehearsals are over, and the play is living and breathing in front of an audience. Only then does the real satisfaction come to the actors — and if only one night is used for the play, they are losing a great deal of healthy pleasure which is the only reward to the non-professional actor or director. Further, actors gain experience only after being steeped in audience

(Continued on page 20)



Scene from *Insufficient Funds*, an original three-act play by J. G. Fuller. Initially produced by the Woodstock Players under Mr. Fuller's direction. (Left to right): Raymond Boyd, Manning Hawthorne, Virginia Reed, Harriet Boyd, Sylvia Burton.

Expressionism

The Fifth in a Series of Articles on Styles of Scene Design

By RICHARD CORSON

161 Prince Street, New York, N. Y.

EXPRESSIONISM in scene design had a vogue a few years ago but is much less common now. It may be defined as physical distortion in the set projecting some mental or emotional distortion on the part of one or more of the characters. In other words, *the set expresses what a character is thinking or feeling — not, ordinarily what the designer, director, or playwright may be thinking or feeling.* Nor is it used as an environment expressive of some character or characters, which is frequently

the case with realism. All of the characters in the play may be living in an unreal world (perhaps real to them but not to us) or just one among them. Or perhaps only one among them may be normal. In any event the setting projects the mental or emotional distortion, wherever it may lie.

The Adding Machine is a good example. The weird settings are an overt presentation of Mr. Zero's state of mental confusion — of his feelings about environment. In other words, the en-

vironment we see is the environment Mr. Zero sees, not the environment as it actually is. We have, for a moment, stepped inside Mr. Zero's mind and are looking out through his eyes.

The trees in the forest through which Emperor Jones flees might be expressionistic — tall, dark shapes with grasping hands. One can well imagine similar trees in many of the fairy tales in which terrified children run through dark forests. Perhaps you recall the ones in *Snow White and the Seven Dwarfs*.

When such distortion occurs in the minds of all or nearly all of the characters, the play is usually considered expressionistic, and of course an expressionistic set is appropriate. *The Spook Sonata, Gas, Coral I and Coral II* are good examples.

Expressionism almost invariably involves distortion of basically realistic forms, for the distorted mind exaggerates familiar things. A window frame hanging in space, even though distorted in perspective, is not expressionistic because it is a theatrical device and is quickly recognized as such.

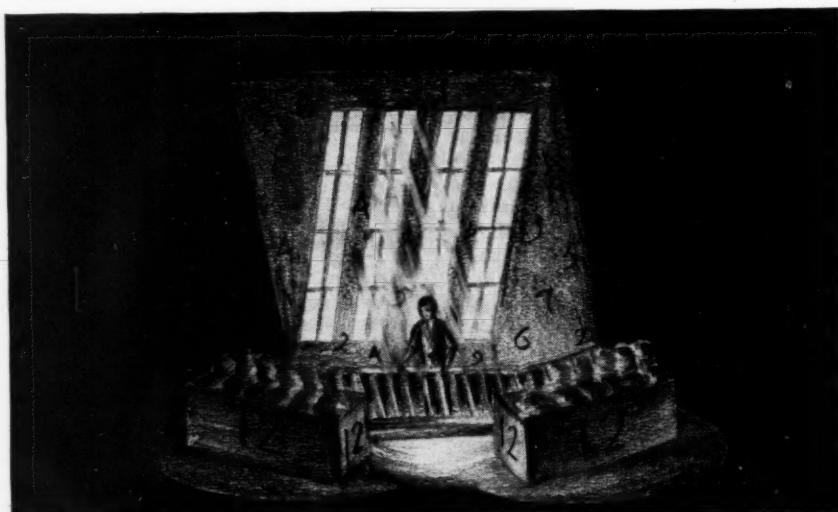
One of the best recent examples occurred in Harry Horner's sets for *Christopher Blake*. The play was a realistic story of a boy whose parents were being divorced, punctuated by sequences showing what was going on in the boy's mind. The judge's bench of his imagination was tall and overpowering, while his own chair in front of the bench was a tiny thing with squat legs. A large green-shaded drop light made a brilliant pool of light around his chair, while the rest of the room faded into darkness.

The lunatic asylum in the fourth act of *Peer Gynt* is usually designed to express the warped viewpoint of the inmates. Since expressionism is usually a projection of a warped mind or a mind in the grip of some unpleasant emotion, it is ordinarily used only for serious plays. Humorous distortion is more likely to take the form of theatricalism.

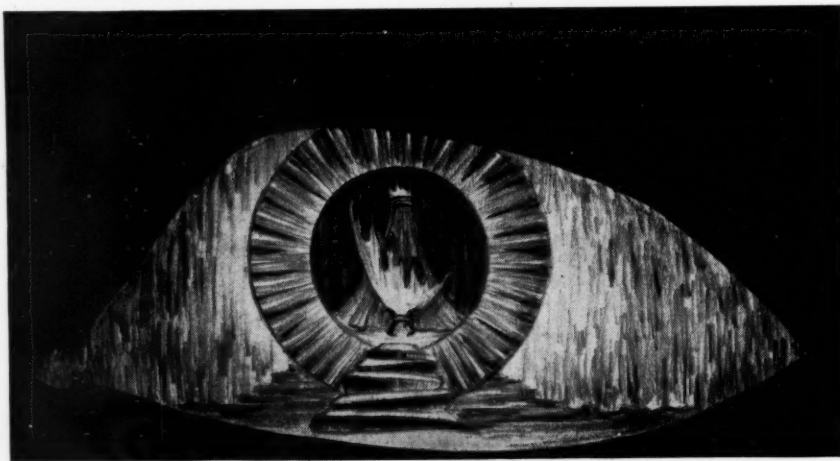
It is conceivable, of course, that expressionism might be used for humorous dream sequences and similar scenes, but it would probably be more effective if stylized. For serious plays the set may be stylized or not, depending largely on the treatment of the rest of the production.

I have never seen an example of formalistic expressionism, but it is within the realm of possibility. Distorted realistic forms would be used, probably in combination with levels, but all the necessary pieces for the entire play would be worked into one setting and not changed. For expressionistic formalism, you would use a basically formal set (non-representative levels primarily) with expressionistic pieces added to suggest locale.

Obviously, it is not necessary to set an entire play expressionistically merely because one scene is to be in that style.



Sketch for the courtroom scene in *THE ADDING MACHINE*. The distorted lines of the windows and room represent Mr. Zero's confusion, and the numbers on the wall are symbolic of his life as an accountant and the job which eventually led to his downfall. The whole setting suggests a maladjustment to his environment on the part of the central character. It shows the courtroom as it might seem to Mr. Zero, not to us. In other words, the setting is a projection of his warped mind, not a representation of an actual scene. Since the play is expressionistic, all scenes (with the possible exception of the Elysian Fields) may be designed expressionistically.



Sketch for the Troll King's palace in *PEER GYNT*. This shows the set as it might be seen through Peer's eyes. Everything is distorted and exaggerated. The design is based on the frightening threat of the king to slit Peer's eyeballs so that his vision will be oblique — the one irretrievable step which Peer has not the courage to take. The false proscenium in the shape of an eye is in reality a scrim, transparent in the center.

Making Friends with the Microphone

By HELEN J. SIOUSSAT

Director, Department of Radio Talks, Columbia Broadcasting System, New York City

EVERY speaker on the air worth his salt has heard at one time or another from a stranger: "Every time I hear you broadcast I feel as though I had been listening to a friend."

And when that happens, the speaker knows that he's not only made friends with a listener, but with the microphone that started his voice out through the air.

For radio is perhaps the most powerful and intimate method of mass communication ever known. And the "mike" before the speaker is the direct link between the speaker and all the individuals who can listen.

Speaking into a microphone, however, is quite unlike speaking into a telephone, or speaking from a platform. It's as personal as an intimate face-to-face conversation. True, millions hear you, but they never think of themselves as part of an "audience." Instead, you're right in their living rooms with each of them—talking directly to each. And if you give him something he wants to hear, something helpful or important in his life, he's instantly your friend—grateful, loyal.

We're each of us listeners. We know that we're chiefly interested in ourselves. Your listener is just like you. So if you feel angry or cheerful, alarmed on confidence—your problem is to make your listener feel as you do. By sharing viewpoints with him, you become part of his daily life. You are indeed his friend.

Composing your talk

No talk on the air — no matter how smooth the manner of it—can be any better than what you have to say. (Contrariwise, the most persuasive talk can be ruined by bad delivery—but we'll come to that later.) So your preparation is the soundest promise of a good broadcast. If you are given to odd or sloppy mannerisms of speech (which you can override with gestures when you're talking face-to-face) better examine what they are, face them, and practice to correct them. Nothing is more honest than a genuine mannerism—but a whole talk can be wrecked by unnecessary carelessness.

A good way to marshal your ideas is first to "talk them out" to a friend. Watch him as you talk. When he starts to wiggle in his chair, cross or uncross his legs—it's time to stop talking, or find a new approach. Few speakers can hold a radio audience for more than 15 minutes—almost none can hold the mass audience for an hour except on matters of prime national urgency.

What's more, the first minute or two of this tryout talk can be critical—for that's where you capture your listener—or lose him. So you aim to fix his attention; then let him travel along with you seeking the "answer" to what you propose. You keep him attentive by building your points or experiences. Then you add them up in an appeal to the motives you know will make him want to act on what you've said: pride, perhaps—or pleasure, safely, justice, adventure, and so on.

When you've done that — STOP! Always stop before your friend wants you to.

Let's write the talk

All the rules about clear writing apply to good radio writing, of course, but the mike has certain "must" rules of its own. They're easy enough to follow, but you can't disregard them and make friends.

When you've tried out your argument, sit down and put it on paper. People like plain clear talk; the simpler it is, the more people will understand. Short sentences. Avoid elaborate phrases, long drapy clauses, and what is called "Formal literary locution." Use the clean English language that well-bred people use anywhere.

Some speakers just naturally write simply, forcefully, clearly and briefly. To them, putting a talk on paper is easy. Some don't, so they force themselves to put a limit of, say, twenty words on a sentence. Smart speakers watch for, and cut out, hard words: they never say

"domicile" if "home" will do the job, which it usually will. They try not to use extra syllables.

None of the rules the "mike" sets down can't be broken; none of them is iron-clad. The dynamic, skillful speaker — pro or amateur—can break them all and still win—as the late Alex Woolcott broke them. But no speaker can really succeed without simplicity, clarity, sincerity and apparent ease.

So write your talk simply, clearly, sincerely, and easily—and above all, be yourself. Be natural. Make your points in terms most people recognize. Stories of human interest, allusions to things and events that are part of our daily lives make a radio talk vital. Good speakers avoid abstractions. As one put it: "Inflation, as an economic term, means little to people. But expressed as pork chops at a dollar a pound, it means an awful lot."

And about the form on paper:

All speeches should be typed on plain white or yellow paper (8½ by 11 inches) double spaced, and with a 2-inch margin all round the text. This not only makes it easier for you to read, but makes it easier to rehearse your timings.

Timing your talk

Time, indeed, is of the essence of broadcasting. Even the fraction of a second on your stopwatch counts.

The actual speaking-time of a 15-minute program is 14 minutes 30 seconds. (The other 30 seconds are used for technical station and network operation.) What's more, your announcer's introduction and conclusion usually take about 1 minute. So your own actual speaking time is about 13½ minutes of a 15-minute period.

Whatever your actual speaking time is—you mustn't run short and you mustn't run over. So you'll want to time your manuscript carefully in advance.



Scene from the one-act play, *THREE'S A CROWD*, as given at the York Community High School, Elmhurst, Ill., (Thespian Troupe 94), with Doris E. White as director.

Harry Brown—Arthur Laurents

The Fifth in a Series of Articles on New American Playwrights

By PAUL MYERS

Theatre Collection, New York Public Library, New York 18, New York

IT is still too soon to discuss with any amount of definitiveness the effect of World War II upon the theatre and dramatic expression. The experiences and impressions of the people who lived through it are not yet clarified or sufficiently tempered to make them ready for artistic expression. Most of the great plays and works of literature that came from World War I did not come into being until seven, ten and fifteen years after the Armistice of 1918. Two young men have come forward, however, who seem to be in the vanguard of this new group of writers. The Broadway theatre has, thus far, only seen one play from each but these were of sufficient merit to enable us to hope for greater and finer things in the near future.

Harry Brown

LET us first consider Harry Brown, since his *A Sound of Hunting* reached local production before Arthur Laurents' *Home of the Brave*. Mr. Brown was born in 1917, shortly before the first World War came to a close. For some reason biographical information seems to be most scarce. One is able to glean only occasional bits from the reports of his activities or reviews of his works, and many of them are conflicting. *POETRY MAGAZINE* of September, 1935, states: "Mr. Brown has lived all his short life in Portland, Maine. He had been practicing the art only three months previous to *POETRY*'s recent acceptance. He hopes to be editor of a 'little magazine', *THE SLING*, which was due to appear first around the last of June. He has supplemented his studies with much reading in Portland's public library." It is only through the periodic notes of *POETRY*, in fact, that we are able to maintain any sequence in Brown's activities. The issue of July, 1936, carries the note: "Mr. Harry Brown, who is now living in Neantic, Connecticut, was first published by *POETRY* last September, and in November he was awarded the Young Poet's Prize. The editor (Harriet Monroe) has made some effort toward securing a scholarship at some eastern college for this young poet, who has just passed his nineteenth birthday. Such talent as his would seem to justify a slight relaxing of academic rules in exceptional cases."

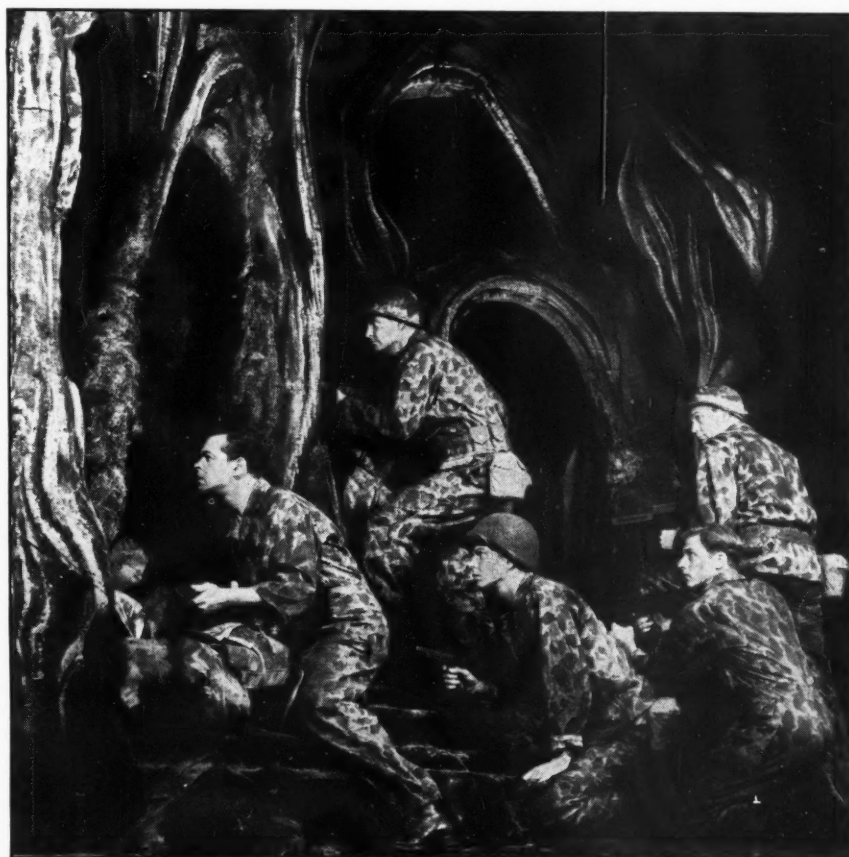
The success of this very praiseworthy effort is attested by a note in the January, 1939, issue of the same periodical: "After a California sojourn he is once more studying at Harvard." After this date, samples of his verse disappear from the pages of the magazine which had afforded him early publication, and reviews of publications of his verse in book form begin to appear. It is known that he continued to

win prizes for his poetry at Harvard. In September, 1940, "New Directions" published his *THE END OF A DECADE*, and early in 1942 his *THE POEM OF BUNKER HILL* appeared under "Scribner's auspices. By the time this last appeared however, Brown was already in the Army, and had served in various capacities on the staffs of "Life" and the "New Yorker" magazines.

Harry Brown entered the army during July, 1941. The United States was not then actively and officially at war, but most of the trainees knew that they would see active service before they were once more civilians. Brown was trained for the Engineers but was subsequently assigned to the staff of *YANK*, the armed forces periodical. For it he began to write the series of stories about Artie Greengroin, which were published also in the *NEW YORKER*. On the 28th of June, 1944, his *A Walk in the Sun* was published and widely hailed as one of the best books to have come out of the war. The book has been well summarized in an announcement of a condensation which was broadcast as one of the *Cavalcade of America* pro-

grams during the summer of 1944: "It's the story of the men in one of those small army groups, an infantry platoon, which in the invasion of Italy was given the job of capturing an enemy-held farmhouse after the troops had landed in the dark of the night on the Italian shore. And it's the story of the way those men talked and fought and died in four hours of action."

While stationed in London as a writer for "Yank," Brown began to think of the theatre as an effective medium for his expression. As he told a writer for "PM," "He wanted to write a play about a place where the war got stuck and Cassino was the place." It was called *A SOUND OF HUNTING*, and was given its premiere performance at the Locust Street Theatre, Philadelphia, on the 6th November, 1945. On the 20th of the same month, it bowed before a New York audience at the Lyceum Theatre and ran for twenty-three performances until December 8th. *A SOUND OF HUNTING* is a powerful and disturbing play. "For a first play—indeed for any play—," wrote Lewis Nichols for the "New York Times" of the 21st November, 1945, "A SOUND OF HUNTING has a good deal to be said in its favor." It narrated the life of a small group of soldiers stalemated before Cassino. One of their number has been caught between the American and the German lines and, acting counter to orders, they set out to rescue him. When, after considerable risk, they reach him; he is found to be dead. Involved in the action, too, is an objectionable war correspondent who voices the domestic variety of the foreign sentiments against which the men are waging war.



Scene from the Broadway production of Arthur Laurents' *HOME OF THE BRAVE*. (Left to right): Joseph Pevney, Alan Baxter, Kendall Clark, Henry Barnard, Russel Ha die. Setting Ralph Alswang.

Mr. Brown's play came at a time when people were just beginning to realize that the war was over. Many had just started to regain the knack of living in a peace-time world. The theatre's audience is always more anxious to escape from the world through the unreality of the stage than to gain greater vistas of it through the stage's power, and just at that time such a feeling was rife. One hopes that some producer would have the temerity to stage a revival before long, because the play says well just the things of which we should remind ourselves from time to time. It definitely marked the emergence of a promising new dramatic talent. We have since then heard of Brown only through the medium of the film. Lewis Milestone, who gave us one of the greatest war films of all time in *All Quiet on the Western Front* in 1930, directed a screening of Brown's *A Walk in the Sun*, which was released by Twentieth Century-Fox in 1946. The United States Army documentary film, *The True Glory*, contained dialogue and commentary of Brown's authorship. Once again a civilian, Brown, it is reported, is at work upon a play about Lord Byron. Perhaps he is turning again to the mood of his verse of the '30's. Whatever his theme, his expression must bear the mark made upon him by his experiences of the past few years. Harry Brown emerges as one of the first American playwrights of World War II.

Arthur Laurents

ANOTHER voice has emerged from the recent conflict — the voice of a young man whom Robert Garland, the drama critic of the *NEW YORK JOURNAL-AMERICAN*, calls "the most prize-worthy young playwright to come directly from the war theatre to the theatre of curtains and footlights." Arthur Laurents, a native New Yorker, was only 27 years of age when his first play, *Home of the Brave*, opened in New York on the 27th of December, 1945. Produced by Lee Sabinson in association with William R. Katzell, it ran only unto the following February 23rd — a run little longer than Harry Brown's play, which had preceded it by only five weeks. The same reasons given for the failure of *A Sound of Hunting* apply here. Of the two, I am inclined to favor *Home of the Brave* but both have their adherents. Mr. Laurents' play seems to be tighter, more dramatically effective and of greater emotional value. It seems to speak more openly where the former play hints or merely suggests. Its characters are perhaps not more representative of the types found in our army, but they are depicted with more clarity and are more sharply defined.

HOME OF THE BRAVE is set in an army hospital and on a field of battle in the South Pacific. A young Jewish soldier is suffering from shock, which has made him unable to walk. Captain Bitterger, a psychiatrist at-

DESIGNING SCENERY FOR THE STAGE

By A. S. GILLETTE

A reprint of the series of seven articles by Professor Gillette published last season in *DRAMATICS MAGAZINE*. A practical source of authoritative information for theatre workers at all educational levels. Price, 50¢

THE NATIONAL THESPIAN SOCIETY
College Hill Station Cincinnati 24, Ohio

tached to the hospital, is trying through narco-synthesis to determine the cause of the paralysis. The unfolding of the play is the dramatization of the soldier's relating to the doctor his experiences before the paralysis struck him. While on an expedition to map enemy terrain, a group of soldiers find themselves under the fire of the Japanese. Each is tense and the niceties of human behavior are dropped. One of the men openly voices his anti-Semitic sentiments toward the young soldier but, under the strain, even his buddy almost echoes such an expression. Later, when his buddy is killed, the Jewish soldier feels guilt because of his sense of relief — a relief so great that his feeling of it shames and horrifies him. Dr. Bitterger, at length, convinces him that he is no different than anyone else; that every soldier is relieved when someone else is shot and his own life is spared.

Mr. Laurents' play, in spite of its brief initial engagement, aroused warm enthusiasm and made an overwhelming appeal to many of its hearers. During the year and a half since it closed several revivals have been staged of it — always with great success. The Actors' Laboratory Theatre on the West Coast, a group of New York's Equity-Library Theatre players, groups at New York City College, Henry Street Settlement and summer theatre companies have staged the play. A film version is being planned, which, Stanley Kramer, the vice-president in charge of production of the film, assures us will not bypass the social issues of the script.

Not very much is known about Arthur Laurents before he went into the army, possibly because so little of his life had transpired up to that time. He was in his very early twenties when he began military service, and spent over four years in uniform. William Hawkins, writing in the "New York World-Telegram" of the 12th February, 1946, gives us what little information we possess about his early activity in the army: "He originally was engaged in making training films, but when the country entered the war he was suddenly made a truck-driver. Purely to escape this duty, he became a paratrooper. It was only the day before he was due to sail overseas that he was returned to the training films and the radio section of the army . . . It was in research for the radio program, *ASSIGNMENT HOME*, that he began his study of psychiatric cases . . ."

In addition to the aforementioned broadcast, Laurents was one of the writers for the program, *Army Service Forces Present*. This was the series which PM's Arnold Blom called "the only Army Show that did a topnotch job in telling the Nation what the Army Service Forces are doing, what the soldier is really like, what he thinks, how he feels, how he talks, what he goes through — all of it knowledge that we will need desperately when he comes

home again in order to help make it easier for him to make the difficult change from fighting man to peaceable civilian."

Arthur Laurents seems to have made this change most successfully. In addition to the production of his *Home of the Brave*, he has seen the play published by Random House in 1946, assisted in an advisory capacity with some of the subsidiary productions of it mentioned above, prepared the scenario for its filming and written a second piece for the stage. The newer play is called *Heart Song*, and was given its premiere performance in New Haven, Connecticut, on the 27th of February, 1947. Produced by Irene M. Selznick and directed by Phyllis Loughton, the production has not yet been accorded New York production. *VARIETY* of March 5th, 1947, tells us that Laurents has taken as his subject the ever-present problem of marital discord. Joe and Kate Bannion were college sweethearts and, after two years of marriage, still do not know each other really well. Their's is a relationship which the slight thing can and does upset. At length, in the play, they reach a fuller and more complete understanding — each of the other.

HEARTSONG, after a brief preliminary engagement, went on to the Wilbur Theatre in Boston. Elliot Norton of the "Boston Post" felt that the play had "no power" and that "it merely scratches at the surface of life." The play was then closed, rewritten and re-staged with greater emphasis on the comedy facets of the situation and opened again in Philadelphia on March 24th, 1947. This, to date, is the latest word of Mr. Laurents' second play. It would be too bad if, after the strong impression made by *HOME OF THE BRAVE*, its successor would be a failure. It would be equally regrettable, however, if too long a time were to elapse before the theatre was to hear from Arthur Laurents again.

BOTH of these young playwrights have brought to the theatre works of art which have stemmed from their war experiences. They have been works of unusual power and freshness, works which have avoided the sterility which besets so much of contemporary dramatic literature. They have, seemingly, grasped the techniques peculiar to the theatre and turned out stage-worthy plays. They have had a lot to say and a powerful message to impart, and they have confined all of this within the limits set by the physical aspects of the theatre and the limits set by the abilities of the artists who must help transmit the words of the play to us. These are the basic principals of the playwright's craft, and both of these dramatists have shown that these principles have been mastered. Thus far, the announcements of the new season have carried no word of a new play from either Harry Brown or Arthur Laurents, but both have won many admirers and adherents. We are waiting patiently but hopefully.

Rehearsing the School Play

By BLANDFORD JENNINGS
Clayton High School, Clayton, Missouri

MANY directors, many ways of directing. The fact that no two directors work alike — and, still more important, the fact that no two directors confront just the same situations and problems — make “courses” in directing (and articles like this one) at best only vaguely suggestive, and the opposite of prescriptive. The circumstance that the editor of DRAMATICS MAGAZINE asked several directors to write articles on the same topic, knowing that a few of their notions would be duplicates, is indicative of the absence of uniformity in directorial practice.

I have the greatest admiration for many directors whose methods I am incapable of imitating. I often wish, for instance, that I had that sort of dramatic instinct, amounting almost to genius, which enables really gifted directors to improvise their instructions during the progress of rehearsals. To use the expression aviators employ when speaking of an intuitive flier, this “seat-of-the-pants” directing produces wonderful results in the hands of a person possessed of real brilliance in this field. I envy, too, the director who has material to work with which enables him to have his cast spend half their rehearsal time in patient study of the play, and who has, what is even more essential, the ability to supervise such study fruitfully. And most of all do I appreciate the ability of the director who can stimulate his casts to work out their own “business” through the Stanislavskian method of “living” the situations.

In the context in which I (and, I think, most directors in secondary schools) work, these desirable approaches are hardly available. I believe that those of my readers who are working in high schools will find most of the following conditions true of their own situations, as they are of mine: (1) All our work is extra-curricular, done on “out-of-school” time, for the reason that (2) we have no stage, properly speaking: we have to improvise our settings on what is primarily a basketball court, which we can use only during the few days immediately preceding a production. (3) Our actors are for the most part totally inexperienced: for any one of them any given show might at best be his third, and for the most of them the first. (4) We cannot risk being too experimental, and we have to shun the least suspicion of being “arty,” since after all we must meet our budgets entirely from ticket sales; we have a student body of fewer than 700 to draw from for talent and audience (as contrasted with the university theatre’s five

or ten thousand); our average net revenue per ticket is about thirty cents; and most of our audience consists of teenagers, intolerant of tragedy, impatient of anything savoring of a message, and often puzzled by fantasy. (5) This in turn influences our selection of plays, which must be reasonably sure-fire, but yet worth doing; e.g., at best such fine but tested plays as *Our Town*, *Berkeley Square*, *Blithe Spirit*, *Outward Bound*, *The Late Christopher Bean*, etc. (Note: our most dismal efforts have been the two or three times we have been unwise enough to produce plays written especially for the high school trade; we’ll be wary of doing that again!)

FOR these reasons, and perhaps because of this director’s shortcomings, I find a fairly systematic routine in the preparations of a production to be the best insurance of a well-prepared and soundly presented, if not brilliant show. Before casting takes place, I have already done a good many hours’ work on the play. Needing, as I do, quite detailed plans in advance of rehearsals — plans subject, of course, to many changes during production — I prepare a director’s script. This usually entails typing the entire play — the dialogue only, minus stage directions — on good heavy paper, which is then put into a loose-leaf book. Then, from a floor plan of the set as designed for the stage we have to work with, the crosses and principal business of the play are noted in this script, which will become the temporary property of the book holder when rehearsals get under way. When

this has been done — and, of course, props, lighting, sound effects, and costume plots duly prepared for the respective technical crews — I am ready for casting try-outs, about six weeks in advance of the performance dates.

I usually share casting responsibility with a small committee of capable alumni. I haven’t found much merit in the usual scheme of having candidates read from the play itself; reading at sight from an unfamiliar text is no fair indication of the true ability of a young reader. Candidates are instructed, instead, to come prepared to read anything of their choice for a minute or two. The casting committee thus gets an idea of the voice, presence, and expressiveness of each candidate. Then, when the choice has been narrowed down to one or two possibilities for each role, we sometimes have them read from the play book lines from the parts for which they are being considered. At the conclusion of try-outs, as the cast is announced, each successful candidate is handed, in duplicate, his own rehearsal schedule, one copy of which, signed by him and one of his parents, is returned to me and filed, so that no excuse except that of illness need be — or is — accepted for absence from rehearsals.

For rehearsals, the play is divided into three to five parts, sometime by acts, but more often into sections such that as few actors as possible will have to attend every rehearsal. Rehearsals, which, with us, generally occur four times a week and are of about two hours in length, are of five sorts:

1. **READING.** This is the first rehearsal, when the entire show is read just to get acquainted with it. On this occasion, often the only one when the whole cast will be together until the final rehearsals, the director makes his customary speech about the routine to be followed, methods of memorizing, etc.



This scene is taken from a production of *FEATHERS IN A GALE* staged by Mr. Jennings at the Clayton High School (Thespian Troupe 322), Clayton, Mo.

2. **BLOCKING.** Actors walk through their parts, book in hand, noting their crosses and principal business. These comprise the first two rehearsals of any given section.

3. **POLISHING.** Beginning with the third rehearsal of any part of the play, lines must be memorized. During these rehearsals the director constantly interrupts to suggest or confer, characterizations are studied and "set," motivations are established, and refinements in stage business are worked out. These rehearsals comprise the third to the seventh or eighth for each section of the play. At their conclusion there will have been about eighteen rehearsals altogether, and the opening date will be about ten days away.

4. **PACING.** By this time we are working on the stage, although still without scenery or props. During these three or four crucial rehearsals, the director refrains from interruption, but instead holds "post mortems" after each act. Now the show begins to "click," picking up speed and precision. To any observer who had not been present while the groundwork was being laid, the improvement from one rehearsal to the next would seem almost miraculous at this point.

5. **TECHNICAL.** The most exasperating rehearsal of all is the first of these, when for the first time the set is in place, though generally in a more or less unfinished condition. Technical crews are under foot and overhead and on all sides, stepladders and extension cord litter all areas, and the cast is very unhappy about it all. The director, knowing from long and weary experience that this, too, will pass, re-assures them as best he can. At the next rehearsal, the confusion begins to subside. At this point the stage manager takes over, and the director retires to the auditorium with his clip board, and heroically restrains himself from interference until after the final curtain. The next-to-last rehearsal is the first for costume and make-up, and the confusion is renewed.

The prohibition against visitors at rehearsal is stringently enforced, because anyone not connected with the production, seeing this rehearsal, would go away convinced that the show was going to be a mess — and would gladly spread word. A production unusually complex as to costume or technical problems might add one or two extra rehearsals at this point. By the time of the final dress rehearsal, however, every part of the production should have fallen into place. Never believe the old superstition about a bad dress rehearsal being a good omen — if you have a bad dress rehearsal you *may* still have a good show; if you have a good dress rehearsal you are almost sure to have a good show.

At the performances, the director sits among the audience, cold perspiration bedewing his brow, and watches the show progress to the curtain calls with only the inevitable minor hitches, which are usually unperceived by the spectators. At the conclusion of the final performance, weak from relieved tension, he may feel inclined to take the addict's recurrent vow of "never again!" But down in his heart he knows that it won't be long till he'll be working at the script of his next production, excited at his privilege of translating the cold type of the play book before him into color and motion and illusion.

What is ANTA?

By ALVIN BRANDT

President, The Giles Players of Union City, New Jersey

YES what is ANTA? That's a question being asked more and more frequently these days. True, it will never replace "How are you?" and "What time is it?", but it's a cry being raised in every state of the Union, by people in all walks of life, but who have one common interest — the theatre.

There's an answer right there — ANTA is theatre.

ANTA is a name. Those initials stand for American National Theatre and Academy. Sounds good, but did I hear somebody say, "So what?" Well, then—

ANTA is a charter. In 1935 the Congress of the United States granted to ANTA a charter (similar to that held by the American Red Cross and the Smithsonian Institute) for the purpose of stimulating interest in the drama and bringing to all Americans their heritage of the past, the best of the present, and to aid the development of better drama in the future through its Academy. But who's going to do all this? In the first place:

ANTA is a board of directors. President, Vinton Freedley; Vice-Presidents, Robert E. Sherwood and Helen Hayes — go right on down the list — with a few exceptions it sounds like a who's who of the professional theatre. Surely if ability and experience count, there's plenty to draw from here — producers, directors, scenic designers, president of the Dramatists' Guild, president of Actors' Equity, leaders of theatrical trade unions, critics — you name it. But does this mean ANTA is a super-Broadway job? Not on your life! Remember I mentioned exceptions — exceptions like the president of the American Educational Theatre Association, president of the National Theatre Conference, directors of regional theatres such as the Barter Theatre and the Tryout Theatre,

lawyers, bankers, and others. More than that —

ANTA is a corporation. Incorporated as a non-profit, public service organization, its corporate members are rapidly becoming representative of every state — and even Hawaii — qualified theatre people of leading university and community theatres, who will help bring ANTA closer to your home.

ANTA is a need. Most people in the United States, except those in a few of the larger cities, are deprived of the opportunity to receive the benefits of good theatre. An unbelievable number have never seen a play acted by "real, live" actors.

ANTA is an ideal, a belief in the future of the living theatre as a vital force in the community and in the nation, and confidence that in the American way of life these benefits can be brought to all who seek them.

ANTA is a zeal, an inspiration that compels theatre people to ask, not "What can it do for me?", but "What can I do to help?". Over ninety percent of the work at ANTA headquarters is done by volunteers, from its 24-hour-a-day executive secretary, Robert Breen, to the scores of young people who spend their spare time doing the menial, but very important tasks.

ANTA is a plan. The Breen-Porterfield Plan under which ANTA operates, calls for the eventual setting up of a foundation — money to help bring better theatre to more people at lower prices. But what ANTA has been doing before it has even made a drive for funds amazes even those who direct its activities. For this is not a set of rules and regulations, but a flexible, workable plan that says, in plain language, "If you have a theatre need and you desire our help, that's where ANTA's work



EVER SINCE EVE. This scene is taken from the production given at the Mt. Vernon, Illinois, Township High School (Thespian Troupe 804) with Lalia E. Mudge as director.

ANTA Charter

ON July 5, 1935, the Congress of the United States passed Senate Bill 2642, which established the American National Theatre and Academy as a non-profit corporation and outlined its purpose as follows.

A. The presentation of theatrical productions of the highest type.

B. The stimulation of public interest in the Drama as an art belonging to the Theatre and to Literature and therefore to be enjoyed both on the stage and in the study.

C. The advancement of interest in drama through the United States of America by furthering production of plays of the highest type, interpreted by the best actors at a minimum cost.

D. The further development of the study of drama of the present and past in our universities, colleges, schools and elsewhere.

E. The sponsoring, encouraging and development of the art and technique of the theatre through a school within the National Theatre and Academy.

We publish Mr. Brandt's article with the thought that many of our readers may wish to know more about ANTA and its activities. The organization has its headquarters at 139 West 44th St., New York 18, N. Y.

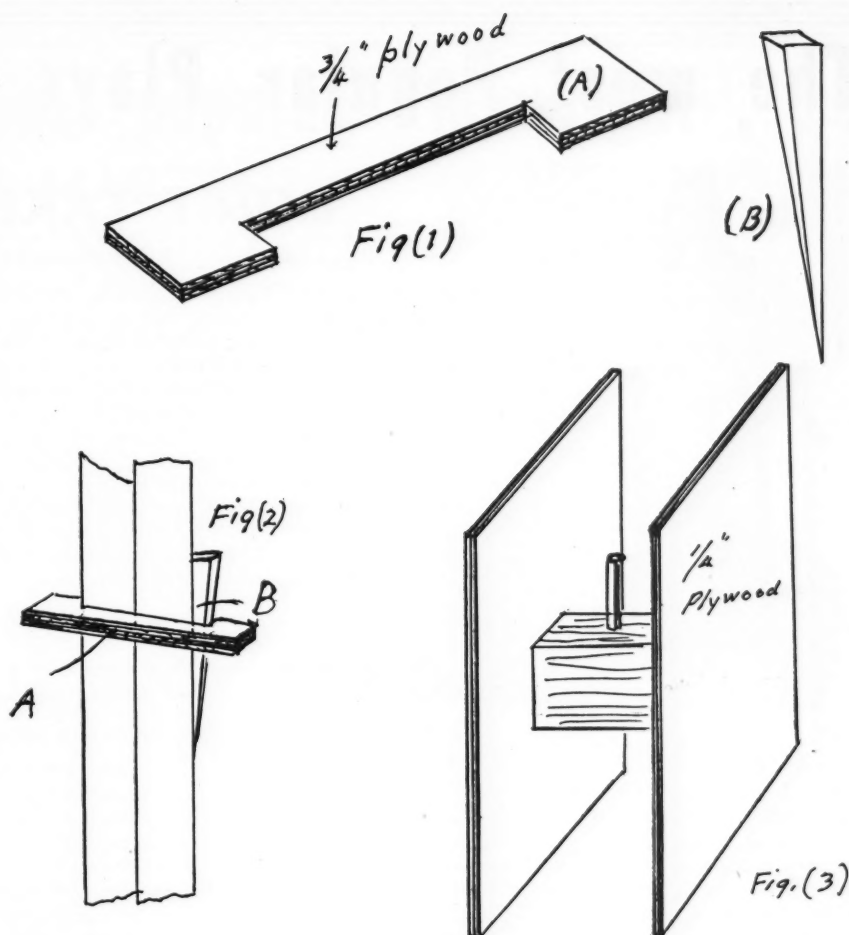
begins". ANTA can not only give the advice of people highly qualified in all phases of theatre, but also draw upon the experience of similar groups in all parts of the country, for —

ANTA is a common meeting ground, for theatres on opposite sides of the continent, for professional and amateur, for producer and stage-hand, for the American theatre and theatre of other countries. ANTA is that neutral ground where there is no axe to grind, but where everyone meets and works together for a better theatre. That's because —

ANTA is the future. Looking ahead, ANTA is aiding the development of new, young playwrights through the Experimental Theatre, by urging regional theatres to do new plays, and sponsoring play contests and play festivals. ANTA is looking toward the future with its seminars, giving newcomers to New York the true picture and the practical outlook. ANTA is helping the veteran through its counselling service and its on-the-job training program. Yes, ANTA is the future of the theatre, because —

ANTA is the people, from all over the country who love the theatre and want to help it grow to its proper proportion, its rightful stature, in American life.

ANTA is a variety of things. Not just the big and spectacular, but the performing of a thousand little but important services, and the answering of a million questions — questions like: How can I go about starting a community theatre? Where can I find new scripts? Would a professional touring company come to my town? and many others, including one oft-repeated question which we have answered countless times, but still love to answer at the drop of a hat — What is ANTA?



Tips for the Stage Technician

By F. A. CHIPPS

Drama Department, San Bernardino Valley College, San Bernardino, Calif.

ILLUSTRATED in the drawings shown above are two little devices designed to lighten the burden of that long-suffering individual — the stage technician.

These handy gadgets have been in use for the past four years in our college auditorium. They have proved to be practical in a real sense. Either of them can be made at a cost of a few cents each in the school carpenter.

Figure I is a clamp to hold warped flats tightly together at the edges.

Rare indeed is the amateur stage whose scenery has not become crooked through shrinkage or improper stacking. Hand clamps are bulky, take time to apply and remove, and have a way of falling off at critical moments. This home made device can be applied in a few seconds and removed instantly.

Piece (A) is made from 3/4 inch plywood to avoid splitting. It is about 4 inches longer than the combined widths of the stiles of two flats, edge to edge. The notch is 1/2 inch wider than the combined width of the stiles. The wedge (5) is 1/2 inch wide at the thick

end and is about 9 inches long.

It is not advisable to pound too hard on the wedge. Two or three clamps will usually tighten even a pair of badly warped flats. Figure II shows method of application.

Figure III illustrates a spool for storing cable. Every stage electrician knows that no matter how carefully rubber covered cable is coiled it has a perverse tendency to become all snarled up the moment it is picked up again.

The spool consists of two sides of 1/2 inch plywood with a center spindle of 2 by 3 about 4 inches long. Into this center spindle is set a 1/2 inch dowel pin to project about 2 inches. In use, the cable is doubled and its center loop hooked over the dowell. The spool is then wound up thus bringing both terminal ends in plain view on the outside.

It is unnecessary to unroll the whole cable when only a short stretch is needed. The double cable need only be uncoiled 10 feet for a 20 foot stretch, leaving the rest neatly coiled on the spool.

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DON'T TAKE MY PENNY

3 Act Comedy; 8 m., 9 w. 1 set

Cute, movie-mad Penny is walking around with a book on her head and practicing elocution with her mouth full of pebbles, preparing herself to play the star role in the movie version of a popular novel. The author is searching the country for his ideal—he's coming to town tomorrow—and Penny knows she'll be chosen! What Penny doesn't know is that Sally, the new maid, is a former child movie star, now grown up, whom a clever publicity agent has planted there to be miraculously "discovered." The hilarious maneuvering of Penny and her girl friend Joanna, not to mention their two indignant boy-friends, along with the famous author, the publicity man, and all the other girls anxious for stardom make this warm-hearted, delightful comedy one of the most produced and popular plays there is. If you haven't already produced "Don't Take My Penny," your cast and your audience have missed something. We enthusiastically recommend it to you for production this Spring! Royalty, \$10 to \$25 depending on your receipts. See our basic fee plan. Price, 60¢

SING FOR YOUR SUPPER

3 Act Comedy; 5 m., 8 w., and extra girls, 1 set

Story: Ranny and Biff were practically forgotten men, since Joanie and Laurette had given their hearts the radio mystery crooner. Then they pull a fast one, and frame Stephen, the new music teacher, as the mystery crooner. (He's a nice guy—but not one you'd swoon over—and, besides, the girls were peeved because he never noticed them.) This will disillusion the girls—the boys hope—and they'll come running back to them. But it does just the opposite, and before you know it the girls are swooning at Stephen's feet. But the worst is yet to come. Stephen really is the mystery crooner—he had taken up crooning only to help finance a serious musical career. To stave off the onslaught of girls, Stephen asks Susan (more his age and secretly in love

with him) to pretend that they are engaged. Susan readily agrees, but Biff and Ranny spoil things unwittingly, with one of their bright ideas, by framing the engagement of Stephen to three of the bobby-sox brigade at once, and Susan is heartbroken (believing Stephen is fickle and that he loves all this adoration). Poor Stephen! He wants only to be left alone with his music—and Susan—with whom he now realizes he is in love—but he has to face the whole barrage of publicity revolving about his crooning. This captivating comedy of teen-age people will delight not only the younger generation but the older as well. Royalty \$10 to \$25, depending on your receipts. See our basic fee plan. Price, 60¢

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In a whirlwind finish, Grandpa's candidate wins, and the Professor finds a wife in the little spitfire Vicky! Price, 60¢. Royalty \$10 to \$25, depending on your receipts. See our basic fee plan.

TATTLETALE

3 Act Comedy; 9 m., 11 w., and extras, 1 set

Story: It all began so very innocently! Patty just had to have a typewriter to type the script of her novel and Tod agreed to borrow the new one out of the school office. They were going to take it right back. But the next thing they knew, a detective was around investigating the theft of the typewriter! Patty tried to sneak it back, but someone accidentally sat on the thing and it looked as if she'd have to buy a new one. It was then she thought of selling her novel, and it was not her fault that her diary was delivered to the newspaper office instead! The diary shakes up the town like a major explosion. For Patty tells ALL. Her sister is so humiliated she could weep. The diary mentions that she is in love with the newspaper editor and even busy on a quilt for her hope chest. It tells the awful things her dad said about the school buildings and that Mrs. Nixon spends all her husband's salary on hats! It calls the Faculty Wives' Club the Pussy Cat Club. Her best friends, Tod and Ida May, know she is the culprit but they cover up for her, even when they have to start loudly singing to keep Patty from giving herself away. But the shake-up really does the school good, and Patty owns up when she finds out that someone else is bearing the blame for her. It's a play full of pep and lively fun that groups will revel in producing. Royalty \$10 to \$25, depending on your receipts. See our basic fee plan. Price, 75¢

1706 S. Prairie Ave.

THE DRAMATIC PUBLISHING CO.

Chicago 16, Ill.

Professor How Could You?

3 Act Farce; 9 m., 11 w., and extras, 1 set

Story: Men usually thought Vicky's pranks were cute, but Professor Perry curtly ordered Vicky to call and apologize or drop his course. Vicky sulkily obeyed. At the Perry home she overheard a bit of gossip: Professor Perry has been offered a deanship . . . if he can get a wife. His friend John and his family rally 'round to help. John offers his secretary, a curly-headed little minx who can't spell . . . an ideal wife! Grandpa's candidate is Tootsie Bean, a bit plump, but a master hand with lemon chiffon pie. Vicky, longing for revenge, proposes a friend, Valerie, a Southern charmer who makes a fool out of every man she meets. Grandpa won't tell the name of his candidate! Convulsing scenes follow: Tootsie appears with a pie for the Professor. Her pugilist brother sees to it that he eats it. The three candidates come to dinner and wheedle and flatter the embarrassed Professor. Grandpa makes each think the Professor has proposed an elopement, and they all appear, ready for the dash to matrimony! There is plenty of comedy as the irate girls face each other—especially when, to save the situation, John dresses as a woman and comes weeping in, trailing three children after him and passing himself off as the Professor's long-lost wife! The three girls console themselves elsewhere.



THEATRE ON BROADWAY

By PAUL MYERS

264 Lexington Ave., New York City

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Request should be accompanied by a stamped, self-addressed envelope.

ONE of the sketches in that brilliant new revue, *Make Mine Manhattan*, depicts the making of a new drama critic. The recruit, a sub-moronic character named Jukes (an allusion to Maxwell Anderson's recent tiff with the press), is trained in coughing, sneezing, distracting attention from the actors and in the use of rough expletives to express his opinions. It is the most ruthless treatment accorded the critics since Joseph Kesserling created Mortimer Brewster in his *Arsenic and Old Lace*. Will any of us ever forget Aunt Abby excusing her nephew's profession to the neighboring minister, "But Mortimer doesn't like the theatre. You should read the dreadful things he writes about it." All of this is by way of excusing an article which, though it praises and exults over the few bright recent theatre events, is pretty largely a complaint.

A Streetcar Named Desire

The most important new play of the season is decidedly Tennessee Williams', *A Streetcar Named Desire*. In it, this young American playwright achieves a mastery of expression and a depth of characterization far greater than in his earlier plays. The play does exhibit a kinship with *The Glass Menagerie*, the play which first established Mr. Williams in the New York theatre, but it is wider in scope and has more telling effect upon the audience.

The principal characters of the play are Stanley and Stella Kowalski, who live in a shabby New Orleans tenement at the end of the line serviced by the streetcar of the title; Stella's sister, Blanche Du Bois; and Harold Mitchell, a friend of the Kowalski's. Blanche comes to stay with her sister and brings an air of elegance and an opulence of material possessions that quite belie her physical and mental bankruptcy. Her presence in the Kowalski household is a source of unrest and strain. She creates friction between Stanley and Stella. Through the course of the play, we see into the character of Blanche and gain an understanding of her behavior. Though we dislike her intensely; we cannot prevent our sympathies from being aroused in her behalf. When, at the conclusion, she is being taken to a mental institution, one understands that her collapse was due to circumstances almost beyond human control. Here, is the greatness of Mr. Williams' play. His characters

are of such validity and power that they assume — and maintain — a greatness beyond themselves.

Under the superb direction of Elia Kazan, an excellent cast is contributing much to the success of the work. Jessica Tandy as Blanche is given her best chance in the American phase of her career, and she is making the most of it. Kim Hunter and Marlon Brando play the Kowalskis and Karl Malden plays Mitchell. Several of the drama critics have stated that if the Critics' Circle were to award their prize this week; it would certainly go to *A STREET-CAR NAMED DESIRE*. It is, of course, too early to begin making such decisions, but the theatre will have to engage in rare activity to surpass Tennessee Williams' new drama.

Power Without Glory

None of the other recent new plays even approach it's standard. John C. Wilson, in association with the Shuberts, has imported a recent London success, *Power without Glory*, by Michael Clayton Hutton. This is one of those tense, subdued murder plays which — if moderately well executed — always seem to fare well in England. Often, that success is duplicated in New York, but it seems unlikely that such will be the case with *Power without Glory*. It is not a mystery play; for the audience knows the identity of the culprit. The thrill is derived through watching the execution of justice. An all-British cast lends the play a note of authenticity; but the total effect lacks in interest and the ability to involve the audience in the problem of the play.

Strange Bedfellows

Florence Ryerson and Colin Clements, the authors of the vastly successful *Harriet* of a few seasons ago, have brought forward a very ill-bred little comedy entitled *Strange Bedfellows*. This husband-and-wife team have turned out a considerable number of one-act plays and film scenarios. Their latest effort exhibits all of the weaknesses of those forms of literature today. The formula seems to be: to a snappy situation add a few bright lines, involve a diametrically opposed agent, keep the two forces at loggerheads through some critical action, reconciliation, happy conclusion. One was aware of these defects even in *Harriet*, but the performance of Helen Hayes plus the drama inherent in the character of Mrs. Stowe and the writing of *Uncle Tom's Cabin*, ensured the play's success.

In *STRANGE BEDFELLOWS*, the authors have turned their attention to the question of women's rights. Senator Cromwell's ultra-elegant San Francisco home is the place; 1896

IN THE OFFING

An engagement of the Dublin Gate Theatre Company with Shaw's *JOHN BULL'S OTHER ISLAND* in the repertory.

YOU NEVER CAN TELL, also by Shaw, in a revival under the auspices of the Theatre Guild.

MR. ROBERTS. Henry Fonda in a dramatization of Thomas Heggens' novel.

TONIGHT AT 8:30. A revival of six of the Noel Coward one-act plays first done by Mr. Coward and Gertrude Lawrence in New York in 1936. Miss Lawrence is playing in this revival.

the time. The Senator firmly believes that woman is incapable of exercising the right of the ballot, and his wife lets him believe that she agrees. The Senator's son brings home his bride — a charming young beauty and a staunch leader of the suffrage movement. The situation is further complicated by involving several rather gaudy women of the town in the melee. Result: very feeble comedy! An excellent cast headed by Joan Tetzel, John Archer, Carl Benton Reid, Nydia Westman and Ruth Amos do what they can, but the script is too much for them to cope with.

New York City Theatre Company

An event of the utmost importance has been the debut at the New York City Center of Music and Drama of the New York City Theatre Company. Ever since the municipal authorities gained control of the immense building on West 55th Street and interested themselves in providing entertainment at nominal prices, too little has been done about fulfilling the "and Drama" phrase in the title. A few long-run hits have been transferred there after runs and exhibited at reduced prices, but most of the activity has been in the fields of music and dance. In the heat of last July, the New York City Theatre Company made its initial appearance with a short-lived production of *Rip Van Winkle*. Now, reorganized and strengthened with the addition of several excellent actors, a fresh start is being made.

Action got under way with a production of Ben Jonson's *VOLPONE* in a new arrangement by Jose Ferrer, Richard Whorf and Richard Barr. This play has been done in New York professionally, only four times in the past two decades. By the Theatre Guild, in an adaptation by Stefan Zweig in 1928, a revival of this production in 1930, by Donald Wolfit and his company a year ago and the recent production. This was followed by a production of the recent success, *ANGEL STREET*. The final bill is composed of four one-act plays of Chekov: *THE BEAR*, *THE WEDDING*, *ON THE HARMFULNESS OF SMOKING TOBACCO* and *A TRAGEDIAN IN SPIRIT OF HIMSELF*. The leading roles are enacted by the aforementioned Messrs. Ferrer and Whorf, Uta Hagen, Paula Laurence, John Carradine, Le Roi Operti, Walter Coy, Leigh Whipper and Phyllis Hill. When one adds that subscriptions — admitting the holder to all three productions — were sold for as little as \$1.50; the news does cause one to wonder and admire. This is the theatre doing a job it has too long neglected.



Richard Whorf as he appears in *A TRAGEDIAN IN SPITE OF HIMSELF*, one of the four one-act Chekhov comedies presented by the New York City Theatre Company at City Center. (Photo by Red Fehl)

At the present writing, I have been able to see only *Volpone*. According to my taste and my preconceptions of the play, the production was keyed too largely for low comedy. Occasionally, one almost imagined the Marx Brothers or Bobby Clark would glide across Herbert Brodtkin's sixteenth century Venetian set. The play does have comedy situations and topical significance, but it is not the farce which the New York City Theatre Company offered. In spite of the production's shortcomings, however, the advent of this company is cause sufficient for great jubilation.

Touring Companies

This seems to be a fitting place, too, to speak of two companies which will soon be seeking patronage of all of you all across the country. Both are deserving, and will reward you handsomely for your attendance. Eva Le Gallienne and Margaret Webster, in association with several of their American Repertory Theatre associates, are setting out on a wide tour of the country. Ibsen's *Hedda Gabler* and *Ghosts* and some Shakespeare are almost certain to be in the repertory. The acting company will include: Herbert Berghof, Robert Emhardt, Effrem Zimbalist, Jr., Emily McNair, Marion Evensen and Jean Hagger.

The second company is that of New Stages, the experimental group which has been presenting Barrie Stavis' *LAMP AT MIDNIGHT* in a theatre in downtown New York. I spoke

of this play, I believe, in connection with my review of the Experimental Theatre's production of *GALILEO. LAMP AT MIDNIGHT*, too, concerns this great figure and is thought by many to be the finer play. Some criticism has been leveled at Experimental Theatre for having rejected Mr. Stavis' play in favor of that of Charles Laughton and Bertolt Brecht. I shall not argue that question here, but shall merely recommend New Stages to you as a new theatre company which is anxious to broaden the scope of the American theatre and which is going to great effort to bring you this interesting play.

Experimental Theatre

Back in New York — the Experimental Theatre achieved greater success with its second production of this season, Jan De Hartog's *Skipper Next to God*. This is the second work of this new dramatist to be presented in New York this season. The Theatre Guild showed us his *This Time Tomorrow*. The more recent play is by far the finer of the two, though both have been of interest. The plot of *Skipper Next to God* relates the efforts of the captain of a ship to land his passengers — European

refugees — in the New World. The theme is a topical one, and one with many facets. Most of these are dramatically presented in the play, and few would be able to withstand its effect. The role of the skipper was in the very capable hands of John Garfield, who has been too long absent from our stage. *Skipper Next to God* was directed by Lee Strasberg.

Crime and Punishment

One of the season's greatest disappointments was the production of *Crime and Punishment* with which the new producing firm of Whitehead and Rea followed up their magnificent *Medea*. The most difficult job of compressing Dostoyevsky's overpowering novel into the confines of the theatre has been entrusted to Rodney Ackland. It is altogether likely that he did the best job possible. Theodore Komisarjevsky, the director, and John Gielgud in the role of Raskolnikov are more largely to blame. The first, for his idea of subdividing the stage into several little coops which stilt the scope of the action; the latter for his very weak portrayal of the central, the focal, role. The story of this world-famous book must be familiar to all of you. You will readily grasp an idea of the weakness of the play when I report that the ruthless inspector, Porfiri Petrovitch, is played by Vladimir Sokoloff as a comedy character. He is all smiles and geniality. True, he pursues his path in the certain knowledge of success but he does it relentlessly and mercilessly, not in the spirit of a fairytale constable. Lillian Gish, Dolly Haas, Sanford Meisner, Alice John and E. A. Krumschmidt were among the actors lost in this miserable hodge-podge.

All the King's Men

Another play which was lost in the staging was Robert Penn Warren's *All the King's Men*. Mr. Warren's novel won for him a Pulitzer Prize. The theme was first expounded, however, in dramatic form and it is this play which has been presented here by the Dramatic Workshop of the New School for Social Research. It is this group which last season presented an outstanding New York premiere production of Sartre's *The Flies*. Mr. Warren's play is about a demagogic leader of one of our southern states. It recounts his rise and fall as seen by two people who knew him throughout his career. Mr. Warren states in a printed preface to his play: "I did not think of the play as an exposé of corruption in politics, though I knew that the play, if it was to be honest, had to do some justice to that reality of the material. But I did not want it to rest there, for the local corruption seemed merely the result of forces which were at work everywhere

(Continued on page 20)

ON THE ROAD

O MISTRESS MINE. The Lunts in the production of Terence Rattigan's gay comedy.

The lovely revival of Oscar Wilde's **LADY WINDERMERE'S FAN** which was done in New York last season.

CAROUSEL. The Oscar Hammerstein, II — Richard Rodgers musical based upon Molnar's **LILIOM**. A great musical production.

THE PLAY OF THE MONTH

Edited by EARL W. BLANK

Director of Dramatics, Berea College, Berea, Kentucky

This department is designed to assist directors, teachers, and students choose, cast and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed by the Department Editor.

STAGING CUCKOOS ON THE HEARTH

By VERNE POWERS

Director of Dramatics, Southwestern Louisiana Institute, Lafayette, Louisiana

CUCKOOS ON THE HEARTH, a mystery play in three acts, by Parker Fennelly. 7 m., 5 w. Royalty, \$25.00. Dramatists Play Service, Inc., 6 East 39th Street, New York, N. Y.

Suitability

SOONER or later every producing group wants to do a mystery; and when that moment arrives, *Cuckoos on the Hearth* should get a serious once-over. My immediate reaction on reading the script was, "Here is a professionally-written, professionally-produced mystery play that is so simple to cast, so easy to act, and so much fun to produce that any group can do it." Actual production of the play substantiated this evaluation. Gripping suspense, extraordinary characters, unique plot, and a dead-eye sense of humor are completely combined to make *Cuckoos on the Hearth* one of the most effective and playable mystery plays to come off Broadway in a long time, *Arsenic and Old Lace* not excepted!

Cuckoos on the Hearth is a clean play with absolutely none of the profanity or indelicate situations that prove a headache to so many high school principals and directors. The only motive for cutting anything might be to decrease the playing time which is two hours and fifteen minutes, exclusive of intermissions. The show has a couple of "experimental angles" which seem to increase its literary and dramatic merit. The use of Abby Rodick as a "before-the-curtain" narrator is reminiscent of the Stage Manager in *Our Town*. And the playwright's use of *two stories* — one according to Novelist Grimes's book and one based on actual events — demonstrates a unique and refreshing touch.

It is necessary at the outset of this article to say a few words — unfortunately uncomplimentary — about the printed playscript itself. The publisher has placed an unfair handicap upon an otherwise excellent play by issuing a printed manuscript which contains an inaccurate and incomplete property list, few character descriptions, excessively crowded pages, a poorly balanced floor plan, no pictorial representation of the setting, and rather inferential instructions to the actors. However, a willing director and an enthusiastic and imaginative cast and staff can readily overcome these obstacles by making a completely detailed promptbook, a revised floor plan, and an accurate property list **BEFORE** going into rehearsal.

Plot

The plot involves one Donald Carlton, scientist-inventor who is summoned to Washington to discuss a secret formula. He is obliged to leave Charlotte, his young and pretty wife, alone on their lonely Maine farm with a dim-witted cousin, Lulu Pung. Mr. Carlton wouldn't think of leaving his pretty wife if, at that moment, a disagreeable and eccentric novelist, Zadoc Grimes, had not

arrived and offered himself as temporary protection. Off goes Carlton. A blinding blizzard threatens, and Sheriff Preble drops in to announce that a stranger with a particular aversion to women has escaped from a sanatorium up the road. Now on come three mysterious strangers: one with a beard, who acts like nothing human; one a gangster from New York; and one a minister. It is hard to tell what they are up to and which one, if any, is the strangler.

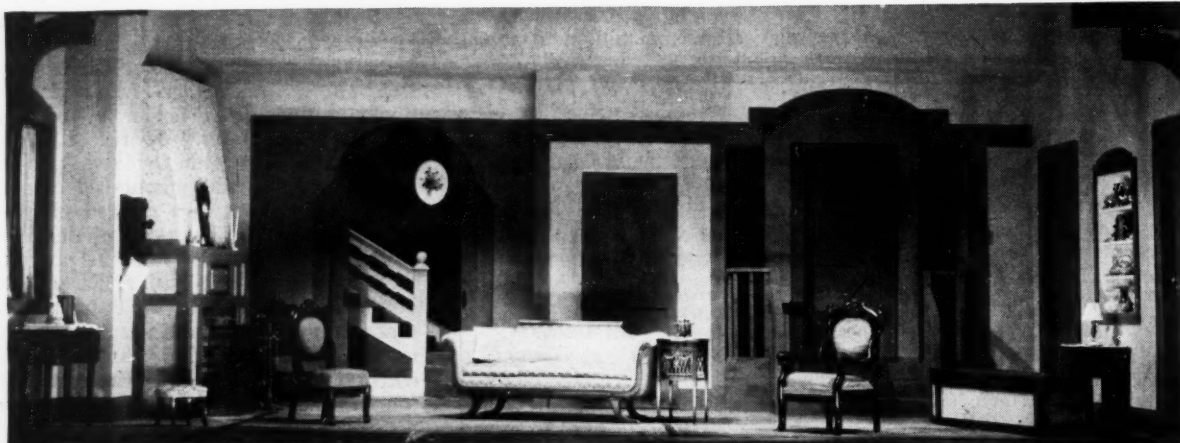
Act II dramatizes the story the way Zadoc Grimes wrote it in his best-seller, **HORROR AT HARMONY HEARTH** — though the audience doesn't realize this until Abby tells them so immediately after the second act curtain. In Grime's version, the bearded Professor is a German doctor who has been disbarred from practice because of certain questionable and fatal experiments upon patients infected with leprosy. He is convinced that Charlotte Carlton has the dread disease, and he is determined to take her away in the coffin-shaped box so that he may continue his experiments secretly. In a chilling second act climax, Charlotte escapes his machinations, only to be choked to death by a mysterious Dr. Gordon who emerges from the coffin.

In act III, we see the three strangers for what they really are — foreign spies who have been delegated to obtain Don Carlton's secret formula for a potent sleeping gas. They almost succeed but are thwarted at the last minute by the remarkable Sheriff Preble, who helps the returning Don lock them in the gas chamber. It looks like the end of the play, but Preble tacks a goose-flesh climax to the story when he almost succeeds in strangling an unsuspecting Charlotte. The curtain comes down on the rampaging Zadoc feuding with the cuckoo in the clock.

With five females and seven male parts, casting need present no complications. The role of the Professor is the largest and perhaps the most difficult because it entails much memory work, a great deal of movement, carefully-timed business, and a dialect problem. For this latter, just a faint suggestion of Teutonic origin is preferable to an over-elaborate schmalitz. Let the boy playing this part concentrate on a guttural tone, a deliberate pace, menacing movement, and sinister glances. Preferably, "Doc" Ferris should be played "dumb." The less aware "Doc" appears to be of the humor of his lines, the more effective they become. If

VERNE POWERS

Mr. Powers has his Bachelor's degree from the Colorado State College of Education and has his M. A. from the University of Denver. He has taught in the Denver public schools and at the University of Denver. He also taught at Michigan State College before coming to the Southwestern Louisiana Institute. He has published the one-act plays, **HIGH WINDOW** and **MINOR MIRACLE**. He has acted with the University Civic Theatre and Elitch's Gardens Theatre, both in Denver.



Stage setting for *Cuckoos on the Hearth* as given at the Southwestern Louisiana Institute with Verne Powers directing. Actual production lighting was about one-half the brightness shown here.

he follows the playbook's suggestion that he talk like a Brooklyn taxi-driver, don't let him speak too fast. The Rev. Clarence Underhill is the least interesting of these three strange and uninvited visitors to the Carlton household on this wintry Maine night. With relatively few lines to help him out, he has to prove himself as eerie, as interesting, and as treacherous as either Doc or the Professor. A careless, unimaginative actor will get colorless results here, but the hard worker will provide the Reverend with some highly memorable moments. If he is "as meek and mild as an insane child" in the first two acts and as hard as the proverbial nails in the third act, the contrast will be most rewarding.

The part of Charlotte Carlton, though a straight romantic lead, calls for mature and believable reaction to successive crises. The director should help her to register the ACCUMULATIVE EFFECT of shock after shock until by the end of the second act, it is only natural that she sit frozen with terror as her nemesis, in the form of the asylum-keeping Dr. Gordon, prates of cracked walnuts, cracked necks, and the Rubaiyat of the Persian Tent Maker. The part of Don Carlton is another straight and very easy to play.

Lulu Pung, as Mr. Parker has written her, should be played by a large person, in the manner of one whose mental and emotional equipment is none too stable. Her dumbness complements Doc's admirably. In the Southwestern production, Lulu was a small girl who affected a lisp. This is a neat trick—if the lisp can be understood! The faintest suggestion that Lulu is aware that she is "cute" will cause the characterization to fall flat. Sheriff Preble, the real strangler, has to be sane enough in Act I so as not to be suspected and yet insane enough so that by the end of Act III the audience can say, "I should have realized right along that he was the guilty guy!" A slight but continuous squint in one of his eyes throughout may help this illusion.

It will take a very poor actor indeed in the role of Zadoc if this eccentric egomaniac doesn't steal the show. Don't take Mr. Fennelly's adjective, "effeminate," very seriously. A couple of loud dressing gowns and the purple underwear will do the trick. The Southwestern production used a skinny Zadoc rather than a fat one with altogether satisfactory results. A caustic tongue, a classical wit, and a profound belief that the exploits of novelist Grimes merit the privilege of eccentricity will put this character across more than nicely.

Abby Rodick should be one with a love for storytelling. Beulah Peck will be more effective if played by a large, bluntpoken girl with a "big" voice, though a small person can handle the part if necessary. Dr. Gordon's part is a "terrific" bit at the end of Act II; and if she fails, the whole show suffers immeasurably. She needn't fail if she and the director both realize that by the time she emerges from the coffin, the second act has climbed a long, long way up toward its smash climax. The pace can't lag and the tension can't sag during her scene. The State Trooper ought to be brisk and business-like, though his lines indicate a certain density of perception. Good looks will help this part.

Setting

Structurally, *Cuckoos on the Hearth* is an easy play to stage. Of course, if you want to go "all out" and include all the special effects, that's your business; but it won't help the show overly much. *Experientia docet!* The front door Up Left, with a built-in window; the closet door at Center Back, and the arch to the stairway Up Right are the only essential features of the rear wall. Don't waste time and money building an elaborate stairway; it is used so seldom that it doesn't merit the sacrifice. Except for a small window at Down Right, the hearth should occupy most of the Right stage wall. Distinction and massiveness ought to characterize this fireplace, and its mouth should be large and deep to provide ample space in which to conceal floods or spotlights for the "flow" of the firelight that casts weird shadows about the room. Place Zadoc's door in the Up Left corner of the room and the kitchen door at Down Left with about six or seven feet of wall space in between—such space being necessary to allow the coffin to occupy a dominant position at Stage Left for two and one-third acts. An occasional beam or corner brace adds to the mystery and deepens the shadows, but isn't strictly necessary. The sliding doors shutting off the stairway from the rest of the room can be readily dispensed with.

On first reading, the gas chamber description is likely to prove a bit awe-

inspiring and not a little confusing. The Southwestern setting used the sliding panel to reveal the gas chamber door and the wooden ladder supposedly leading up to the unseen laboratory above. However, a door in the back wall of the closet, concealed by hangers and old clothes for the first two and one-half acts will do just as effectively. Paint the flats beyond this second door a vivid green and put a green gelatined light on it, and the audience will get a very strong impression of the gas chamber—particularly when your special-effects man slips some chunks of dry ice into a pot of water at the feet of the criminals as soon as Don announces that he has turned on the gas.

The porch beyond the front door, as suggested in the playscript, is a good idea if continued on into the room as an elevated front-door landing, with banisters. (See photo.) Such an arrangement improves the action but is not demanded by it. The built-in bookcase is not mentioned in the dialog, but its old pewter added atmosphere and additional weight to balance this portion of the room.

The furniture need not be of any certain period, and it ought to be more durable than beautiful. The end table at the left of the sofa takes much abuse and many props. Chairs Down Right and at Left Center ought to be as massive as possible and still be movable by the Professor and Sheriff Preble, who turn them about from time to time. The coffin, built on the lines of the traditional mummy case, takes a bit of carpentering, but it's well worth any extra bother. Make it strong because Doc has to sit on it for long periods of time; both Dr. Gordon and Sheriff Preble inhabit it for an entire act each; and Zadoc ought to faint into—rather than onto—it when he sees Preble strangling Charlotte in Act Three.

The playscript designates certain sound records which can be purchased if the producers have amplifying equipment. The Southwestern production found a manual wind machine adequate for the blizzard effect, and any high school senior or college male ought to be able to sound the wolf calls—all by himself. The bus noises and horns may be eliminated.

Scene from *Cuckoos on the Hearth* as presented by Mr. Powers. (Left to right): The Professor, Reverend Underhill, "Doc", Sheriff Preble, Lulu, Charlotte, and Don Carlton.



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The scene which stands throughout is a fascinatingly mysterious room in a palatial old house on Fifth Avenue, New York. Here one generation opposes the next in a drama of powerful emotion. The characters are five men, seven women.

"This one deserves especial thanks and hearty praises. It returns us to expertness and fascination and fine mood in the theatre. I cannot hope to see any better production than this all told this year." GILBERT GABRIEL, *American*.

Price: 85 cents

Royalty: \$25.00

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Properties

The property problems are unbelievably simple and yet offer sufficient challenge to keep an ingenious prop man happy. Zadoc's hearing aid was a blob of black wax attached to a black, thin-gauge, insulated wire and anchored to his lapel. Handcuffs, pistols, and badges were borrowed from the local constabulary. The gags were strips of muslin — an easy prop to get but one requiring patient practice for actors!

Decide to make your own cuckoo clock right in the beginning. The Southwestern show used an old mantel clock, set into the niche of the fireplace hood so the audience couldn't see the back of the clock. A small celluloid bird, purchased at the local five-and-dime store and painted a brilliant red and yellow, was attached to the end of a 3/4" dowel pin. A 3/4" hole was then bored in the back of the old clock and the other end of the dowel pin inserted in this hole, shoved on back through the covering of the hood, and into the backstage area so that a stagehand could manipulate its back-and-forth motion from an unseen position. A small cardboard "house" was made on the front of the clock, under the face, to hide the cuckoo when he wasn't cuckooing; and a flutist dubbed in his "cuckoo" when he was. The bird proved one of the minor hits of the show.

A piece of 3/4" plywood, rounded on edges and corners and painted a dull bronze, was "bolted" to the front of the fireplace to simulate the metal plaque which informs Doc and others of the origin of the old house. The source of the artificial snow was a local ice cream plant which generously scraped the frost from its freezing units each night. This "snow" was in turn sprinkled over each character before he stepped into Harmony Hearth from the blizzard that raged outside its mysterious doors.

Perhaps it should be noted that it seemed more dramatically effective to place the coffin in a clearly visible position at Stage Left rather than in back of the sofa, as was done in the Broadway show. This necessitated no changes

in lines and gave the actors more opportunities for stage movement and business around it as well as "pointing up" the climatic entrances from it. The other major changes involved the placing of Don in the chair Left with his back to the sofa rather than in the chair Up Right during the Professor's "inquisition" of Charlotte; the keeping of the glass of poisoned water on the end table at Center Stage rather than over against the Left wall on the lowboy as suggested in the script. The light switch was placed at the Left of the front door rather than at the Right of the closet door.

Lighting

Lighting can be as simple or as elaborate as you choose. Use borders if that's all you have. Eliminate the black-outs if your board isn't geared for them. Five or six spots on dimmers will achieve marvelous results for the "atmospheric pressure" of the play.

Make-up

Make-up created no particular obstacles. One beard — the Professor's — is supposed to be of the Svengali type, and Max Factor's little booklet on "Make-up for Classical Characters," was a useful guide because of its detailed sketch of this fictional character. The roles of Zadoc, Professor, Reverend, Doc, Abby, Dr. Gordon, Beulah Peck, and the Sheriff require careful etching of well-placed facial lines; and all of the make-up utilized more ruddiness because of the effects of the cold weather.

Costuming

Only three characters — Zadoc, Lulu, and Charlotte — require more than one costume. The costume situation is accordingly easy to manage. Winter garb, such as overcoats, mackinaws, mufflers, overshoes, heavy woolen shirts, gloves, mittens, etc., should be stressed throughout. Zadoc ought to wear a fur coat if one can be found. All of his costumes should stress individuality rather than outlandishness. Doc's outfit should be sporty and verge on the "loud" side; the Professor may be formally attired; the Reverend needs a black suit and a clerical collar. Dan's clothes should be those of the successful businessman, and Charlotte's negligees should be tasteful. Doctor Gordon wears a pin-stripe suit of mannish cut. The Sheriff and Beulah Peck can wear mackinaws, trousers, and boots. Only Abby's costume should be lighter to emphasize the change of the season from winter to early spring.

Budget

| | |
|----------------------------------|-----------------|
| Royalty (one performance) | \$25.00 |
| Publicity | 9.63 |
| Stagecraft | 65.00 |
| Makeup | 2.21 |
| Costumes (cleaning and pressing) | 3.00 |
| Properties | 1.10 |
| | \$105.94 |

Note: The above figures indicate SPECIFIC expense only. The lighting equipment, tools, and other general purchases were naturally not included.

April Issue: THE DOCTOR IN SPITE OF HIMSELF

DRAMATICS MAGAZINE

The Radio Program of the Month

By S. I. SCHARER, Radio Department

New York University, Washington Square, N. Y.

The purpose of this department is to direct attention to the outstanding radio programs on the air during the 1947-48 school year. Comments and suggestion from readers are welcomed by the Department Editor.

CANDID MICROPHONE

(Thursday, 8 P. M., EST. American Broadcasting Co.)

THERE'S no acting like 'no-acting'. Such is the opinion of Allen A. Funt, producer of "Candid Microphone". Funt isn't kidding, either. He practices what he preaches on this genuinely different radio program. There is no acting at all on this show, yet a listener is treated to richly rewarding vignettes of drama, pathos, and comedy.

"Candid Microphone" is in no sense a re-enactment of an incident; it is an actual recording of whatever happened. The candid microphone goes out into real life to make secret recordings of people as they are caught in the act of being themselves in all kinds of situations.

Worth noting is the fact that this technique of eavesdropping with a microphone has introduced a whole new concept in dramatic production that has overflowed the boundaries of radio. Schools of speech in some universities, and even motion picture producers, have requested copies of various secret recordings heard on the program so that they may use them as guides for capturing realism.

People on "Candid Microphone" may stutter, or clear their throats, or cough... just as people do in real life. Even when they're "off mike" it adds that much more to the feeling of naturalness and reality that is constantly present for the listener. Other programs may soon deliberately insert touches like these in their efforts to insert realism into fictional situations.

The candid microphone may be hidden in some place where people talk, and just "listen", or the man with the hidden mike (Funt) will provoke a situation in order to capture one person's real-life reaction to it. But Funt never lets the person know, until after the scene has been secretly recorded, that he's been talking into a microphone.

It all sounds simple enough, but it actually isn't. Funt is the first to admit this. He sometimes has to record fifty to sixty different situations to succeed in getting the four to six that make up his program every week. Sometimes nothing of interest to broadcast develops. Other times the "victims" just don't re-act in a way suitable for broadcast purposes.

A good part of the preparation for the final show is editing the tape on which the recordings are made. Very often repetitiousness must be weeded out. As many as 100 splices are made, at times, before a three minute spot free from dull repetition is readied.

Funt and his assistants spend a prodigious amount of time preparing for

each half-hour program. While one team is out on the streets eavesdropping on chance conversations, another man is searching for possible future situations and a third team does preliminary editing of incidents already recorded. The work is so strenuous that Funt recently turned down a sponsor's offer to put the show on a commercial basis with five 15 minute programs each week. He's half killing himself now to maintain his half hour a week schedule and feels that five 15 minute shows a week would make him ready for a padded cell.

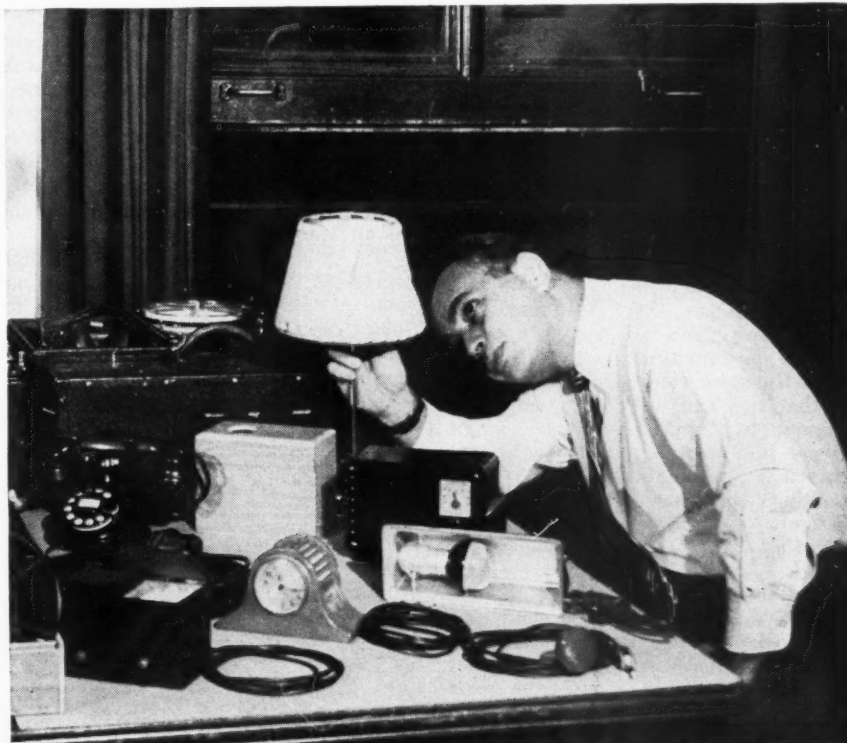
Listeners to "Candid Microphone" have heard what happens when someone goes up to a stranger and tells him to shave off his mustache, what happens in a restaurant when a man can't pay his check (after ordering the most expensive dishes on the menu), a two-sided conversation in a pawnshop, how a man sounds when he returns an

article of clothing to a woman's lingerie department, and how a man acts when he is mistaken for a movie star.

Other episodes concerned what took place when Funt asked a tailor to construct a zoot suit for a Kangaroo, a watchmaker for a clock that runs backwards, a station attendant to take the gas out of his tank. The exasperation Funt arouses has not yet caused a well earned blackeye, but have delighted radio listeners who find in his collisions with ordinary, everyday people counterparts of their own experience.

Funt wants to do more than just heckle. If his microphone has given listeners a new earshot at the human comedy, he has not forgotten its tragedy. Real-life pathos, however, is hard to deliver on the air. Radio audiences accustomed to the histrionics of professional actors cannot believe the flat, calm tones of reality. Funt has recorded conversations with a poor old flower-seller, with a woman searching frantically for her missing child, and with two newsstand dealers, both blind veterans.

Since its inception, "Candid Microphone" has attracted increasingly large numbers of letters from listeners so that now between 700 and 1,000 letters arrive every week. Many of these include suggestions for future programs. Funt categories them as (a) ghoulish (b) dares, and (c) red tape or little-man-against-the-world. There are those who dare him to go to the top of the Empire State Building and invite somebody to pitch him off, or to pick a pocket and see if he can get



Allen A. Funt, producer of ABC's "Candid Microphone" is here shown in the act of checking the hidden microphones on his office desk. Concealed "mikes" are located in the dummy telephone, cigarette box, clock, card index box, radio, and lamp shade. (Photograph courtesy American Broadcasting Company)

CHANGE OF ADDRESS

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THEATRE ON BROADWAY

(Continued from page 15)

in our society, forces which sometimes took very strange and even beneficent disguises."

All of this is expounded in the play, but it was certainly beclouded in the involved production of Erwin Piscator. A multi-planned set, lantern-slide backgrounds, actors bobbing up all over the auditorium . . . everything except the great simplicity which the play required. I should like to see ALL THE KING'S MEN again, in a vastly different setting; for I feel that I am not fair in judging it through the production of Mr. Piscator's.

Some of the extremely dismal events have been omitted completely from this account. The one performance revival of Pagnol's *Topaze*, the three performance engagement of a little trifle called *The Men We Marry*, Irwin Shaw's and Peter Viertel's *The Survivors*, which seemed for all the world like an attempt to transfer the Hollywood grade-B horse-opera to the stage. The theatre may not always be a joy, but it is certainly ever stimulating. It disappoints and discourages, but its potentialities are always great. One great play does a lot toward minimizing a lot of bad ones. That is, assuredly — a comfort!

DOUBLE DATE FOR A DOUBLE CAST

(Continued from page 3)

reaction, time after time. To act in a play for only one night doesn't give an actor half a chance to feel the empathy of the audience, to soak in the atmosphere of grease paint and footlights, to be lifted out of himself and into the character. An actor feels little fatigue after a good performance in front of a good audience. It is the rehearsals that tire and grind the nerves, because there is no emotional satisfaction to bolster the actor's spirits. If you should feel that you can only sell your house for one night, dig up a lively press agent and get him working hard and fast to create a second night audience. Build up enthusiasm in your cast and production crew, and plan your ticket selling along the lines of good merchandising methods. If you are the director, get out and talk to club groups, get them to make up theatre parties, and sell them blocks of tickets at a slightly reduced rate if necessary.

Whatever type your group is — small or large—it's definitely worth your while to consider double-casting your play. Or if this is impossible, at least double-date it to give your actors the experience and satisfaction so necessary to a progressive acting group.

away with it. A large percentage of requests, however, are to hear situations everyone encounters in ordinary life. House hunting veterans want him to try to wangle apartments out of landlords or get redress from housing authorities for rent increases or eviction notices. Citizens fed up with bureaucratic run-arounds want him to try to get a duplicate of a lost social security card. Everyone has a corner grocer, a maid, a neighborhood cop whose conversation would bear investigation.

The restriction of locales to the vicinity of New York hasn't bothered a nationwide audience who seem to enjoy hearing New Yorkers being frustrated, annoyed and otherwise exposed to the public ear. Funt hopes to have crews working in different areas of the country, eventually, in order to catch local dialects, speech mannerism, and approaches to things.

Funt, whose identity is never disclosed on the show, is not an ordinary young man except in appearance. Physically, he could double for the "Man in the Street", a distinct advantage in his type of show. After working his way through Cornell as a waiter in a sorority house, where he made dates with the sisters as he served the soup, he made a spectacular entry into advertising.

From his first job as a \$5 a week errand boy in the art department, he rose in ten weeks to the position of copy and art director at \$125 per week. Even that was not enough to hold Funt.

Tiring of life at the top of this particular heap, he transferred to another agency. He was 25 years old (he is 32 now) with a reputation as a junior genius on which he rested comfortably for some months without producing much. He tinkered with one of the agency's radio shows and began to see greener fields in the direction of Radio City. He quit his job and with \$300 and a few ideas as capital, set up shop as an independent producer.

In two years he was making \$2,000 a week. He wrote jingles, commercials, and murder mystery scripts. His first show, "Funny Money Man", was sold

to a small station for \$4.30 a week. For this sum he concocted five 15-minute programs. Eventually, this show was heard over some 200 stations and earned Funt close to \$500 a week. At this peak of success, he got a notice from his draft board.

While Funt was stationed at Fort Gruber he instituted what was known as the "Gripe Room." Here soldiers anonymously aired their grievances against life in general and sergeants in particular on a recording machine. This was the germ of the idea for "Candid Microphone", but it didn't develop for some time.

After eight months in the Pacific and his return to civilian life, Funt was ready to try out his idea. He got a \$1,000 advance from ABC to try out his candid technique. He used part of the money to buy a recorder. Then he hired some electricians and went out to eavesdrop. At the end of the week the money was all gone. All Funt had to show for his \$1,000 was one three minute conversation.

He gave it up, temporarily, and went to work on "Ladies Be Seated" as an idea man. A year later he turned up in the office of Charles C. Barry, vice president in charge of programs and television at ABC, and auditioned "Candid Microphone". Barry liked it and placed it in the network's schedule.

The recording machines used for this program are similar to those used in hundreds of homes, often by gag-loving hosts who like to record their guests' off-guard conversation in the washroom. It is one thing to plant a machine in a house where it can be operated by the turn of a switch, however, and another to hide it on a busy street corner. Funt usually leaves it in a nearby parked car or in a doorway. The connecting wire trailing from his trouser leg is seldom noticed by pedestrians. He hides the microphone in his lapel or tie. Sometimes he wears it as a hearing aid. Other times he hides it in a sling.

Anyone will get a full measure of pleasure from "Candid Microphone"; the student of drama will get some valuable lessons about how people really react to situations.



This scene occurred in a production of *RAMSHACKLE INN* as given at the Pontiac, Mich., Senior High School (Thespian Troupe 499). Directed by W. N. Viola.

HERE'S GOOD NEWS!

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Lyrics by B. G. DeSylvia and Lew Brown

Music by Ray Henderson

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Musicians, and Extras

Scene I: The Meeting Place (From the Metro-Goldwyn-Mayer
Film "Good News" with June Allyson, Peter Lawford,
and Joan McCracken)

This smash Film Musical and Broadway Hit, **Good News**, is sparked with the tunes of the roaring twenties, when pork-pie hats and coonskin coats cluttered the campus. In story and song are recaptured the nostalgic memories of the days when the bobby-socker was called "flapper" and when a college campus was crowded with jalopies instead of jeeps. The then current collegiate craze was the "Varsity Drag". Against this background of youthful gaiety unfolds the story of Tom Marlowe, college football hero and campus casanova. Tom has flunked his astronomy examination, and things look mighty dark for the team. But then Tom's sweetheart Patricia induces her demure cousin Connie to tutor him. Tom digs in in real earnestness. The upshot of all this is that not only does Tom fall in love with Connie, but the Professor turns out to be tender-hearted after all and passes Tom on the eve of the big game. Then the game itself — what a game! Suspense runs high. Tom finally gets in the game and takes the pigskin across the goal line for the winning touch-down. College Theatres, schools, and Little Theatres will find this the ideal musical, for it is a gay and youthful frolic in a campus setting. The scenes are representative highlights of college life and can be made very simple; the songs are perennial favorites. Text of play 85 cents. Vocal score \$1.25. (Information regarding royalty and music will be furnished on request.)

Scene III: The Locker Room (From the Metro-Goldwyn-Mayer
Film "Good News" with June Allyson, Peter Lawford,
and Joan McCracken)



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Say You Saw It In *Dramatics Magazine*

THE FILM OF THE MONTH

By H. KENN CARMICHAEL
Department of Drama, Los Angeles City College,
Los Angeles, California.

This department is designed to direct attention to the outstanding motion pictures of the 1947-48 season. Suggestions for future discussions are welcomed by the Department Editor.

MACBETH

GOOD films continue to come out of Hollywood. Readers of this department are referred, as judge and jury, to two pictures that have been released in recent weeks: *The Paradine Case* and *The Bishop's Wife*. Now comes announcement of something that promises to be classified as an event.

Several months ago Orson Welles revealed that he intended to produce a screen version of Shakespeare's *Macbeth* in twenty-one days of shooting. This brash declaration — typically Welles — was received in some quarters with skepticism, in others with downright disbelief.

Producer-director-star Welles is one of the theatre's most painstaking workmen and artist. His productions have always revealed striking eye and ear innovations and have been distinguished by originality and freshness of approach. That Welles should isolate a classic and propose to film it on so tight a schedule seemed unlikely, if not incredible.

However, Welles, with Charles K. Feldman, presented his case so persuasively that a deal was made with Republic Studios. As a result, *Macbeth* was screened as a Charles K. Feldman Group-Orson Welles Mercury Production for Republic.

Exactly twenty-one days after cameras began turning, they ground to a halt. *Macbeth* had come in on the nose of its objective.

First Love

Just how this minor miracle of production came about requires a look behind the scenes for understanding.

Of first importance is Welles' long familiarity with Shakespeare. He is confident that Shakespeare's works can be popularized on the screen. Characteristically, he chose to assume the triple chores of producing, directing and starring in *Macbeth*.

Welles' selection of *Macbeth* as his initial screen Shakespeare was based on several considerations. He regards it as the best psychological murder story ever written. He feels, too, that it is a dramatic preachment against avarice and violence.

Furthermore, Welles had harbored a desire to film the play for over ten years. *Macbeth* has a particularly nostalgic meaning to Welles, for it was one of his

greatest early successes when, in his early twenties, he produced it for the Federal Theatre. No conventional *Macbeth*, Welles' theatrical *piece de resistance* was an all-Negro production done on an extravaganza scale. It was a critical and box office hit.

Production Wise

Just as that approach to Shakespeare was unique, so is his current approach unorthodox. He didn't view the production as a multi-million-dollar investment, for example. He didn't want to stagger anyone with fabulous trappings called "production values" which would elaborate it beyond the usual A-picture playing time.

His conservative but optimistic view was that an intelligent presentation of *Macbeth* on the screen would enhance rather than confuse the prestige and artistic concerns of the motion picture, and at the same time would cultivate a vast audience potential, already tapped by rare productions like Olivier's *Henry V*. Critical in this box office support are high school and college groups and hundred of Little Theatre organizations across the nation — people who are familiar with Shakespeare and who have already demonstrated their patronage through the use of Welles' Mercury Shakespeare texts and recordings.

In keeping with these views, Welles determined on a condensation of *Macbeth* from its usual three and one-half hours of playing time to an estimated hour and a half on the screen. He developed a screenplay accordingly.

Then, as a preliminary to filming, he made an unorthodox, but quite natural, detour — a detour previously taken by the quite different artists, the Marx brothers. Welles assembled a cast of Mercury players and gave a six-performance presentation of his condensation on the stage at the Utah Centennial Drama Festival last May. Its staging drew plaudits from reviewers and audiences alike.

New Faces

Welles employed virtually the same cast in his film version. He showed his usual courage in choosing it, for in large measure it is unknown to the screen. He is aware, however, that to a large section of the movie-going public this fact will be a welcomed change.

Welles, as Macbeth, has opposite him as Lady Macbeth, Jeanette Nolan, one of radio's established actresses, who has never been seen on stage or screen. On the basis of her initial performance, Miss Nolan will probably qualify as Welles' newest "discovery," to join a group headed by Joseph Cotton, Agnes Moorehead, and Ruth Warrick.

For the role of Macduff, Welles selected Donald O'Herlihy, formerly of the Abbey Players and the Gate Theatre in Dublin, bringing him to American films for the first time. Talented Roddy Macdowell was chosen to portray Prince Malcolm, and Edgar Barrier, a veteran of Mercury Shakespeare, assumed the role of Banquo. The British actor, towering Alan Napier, was Welles' selection for the role of the Friar, a Welles-invented composite character personifying the forces of righteousness and good.

Again dipping into radio talent pools, Welles selected Peggy Webber, known as "the girl with a thousand voices," as Lady Macduff, and gave radio's Lurene Tuttle the role of the Gentlewoman. Radio youngster Jerry Farber assumed the role of Fleance.

While Welles was thus introducing a number of new screen performers, he also was initiating a new cinematographer. This was Jack Russell, camera operator whose work on *The Stranger* attracted the producer. Welles' high regard for the importance of the cameraman's job is well known to those who have watched his screen career, from *Citizen Kane* to the present.

Approach

Obviously Welles' is not a conventional effort to make screen entertainment; this becomes increasingly evident upon further examination of his *Macbeth* procedure. Having tried out his cast and his script on the Utah stage, Welles spent two additional weeks rehearsing and recording the complete *Macbeth* continuity. Steps in this direction had been taken by others (such as the rehearsals for *Life With Father*) and variations on the procedure have been created by director Hitchcock (*The Paradine Case* and *The Rope*).

Before a camera turned, every actor was letter-perfect in his characterization. Further — and this was another Welles innovation — the recorded script was used for playbacks on the set to cue actor and camera movements. These techniques help set a pattern for thoughtful future production methods, not entirely out of artistic considerations, but because to them may be attributed budget and schedule economies which Welles had anticipated in diagramming his twenty-one days of filming.

Welles' screen interpretation of *Macbeth* gathers further interest through its "abstract presentation." It is stylized



Jeanette Nolan as Lady Macbeth and Orson Wells as Macbeth in the motion picture, *MAC-BETH*. Miss Nolan is a graduate of the Department of Drama of the Los Angeles City College.

and in a sense unreal as opposed to the degree of realism so usual on the screen and, too often, so unconvincing. While sets were massive in traditional medieval style, they were employed unobtrusively. Welles gives then only secondary, if not minor, importance with relation to the play and the actors. It is his intention that the audience lose its awareness of them in its attention to the actors and Shakespeare's lines, to the end that the latter will create their own dramatic environment.

The settings were massive plaster and framework interpretations in mottled grey of the medieval structures of the period, which were, historically, largely excavations from cliffs and promontories. The castle at Dunsinane is the key architectural creation of set designer, Fred Ritter. Disconnected pinions and crude rock columns and masses, all of them mobile, lent themselves readily to Welles' production plan. In the camera these are employed largely as silhouettes, sometimes highlighted, at other times shadowed dramatically.

Three-in-one

Thoroughly at home in his triple producer, director and star duties, Welles and his associate producer, Richard Wilson, kept two and three camera crews at work simultaneously on as many sets from the start of filming.

These were not in the ordinary sense first, second and third units, since all were constantly under the close scrutiny of Welles himself.

Welles achieved his masterpiece in uninterrupted scenes on the second day of shooting *Macbeth*, when he filmed an unbroken dolly-crane sequence ranging from extreme long shot to extreme close-ups for an unbroken total of seven minutes and forty-five seconds. This is just short of a reel of film, and is reported to have been the longest sustained scene ever achieved in Hollywood. It registered the action and dialog just prior to Duncan's murder, through the immediate aftermath. Involved were over thirty cameras, crane and dolly movements and the synchronized teamwork of fifty assorted technicians.

Second in continuity length was Lady Macbeth's sleep-walking scene, which, running almost five minutes in screen time, ran second also in intricate movement.

During the filming of mass battle scenes involving some five hundred warriors in the storming of Dunsinane, Welles, with his penchant for descriptive camera work, innovated the use of a "perambulating cameraman," actually working in front of the other cameras. Costumed as a warrior, but carrying

an Eyemo instead of a spear, this cameraman filmed action shots in the midst of the battle, screening his camera from the others that were recording medium and long shots.

Point of View

Welles' conception of the three witches may be a relief to some theatre patrons. He doesn't interpret them as horrible evil creatures of the night; he has instead cloaked them in weirdness. Actually, sans make-up and costume, two of them are Hollywood's glamorous showgirls and models, Mary Brewer and Thais Wilson. The third is handsome Brainerd Duffield, upcoming young actor.

Worthy of note also is Welles' interpretation of the character of Lady Macbeth. Too frequently, thinks Welles, she is characterized as a self-seeking, unattractive, and man-like woman, herself pitilessly ambitious. Welles' Lady is femininely motivated by a desire to help her husband achieve his ambitions, and she is maturely attractive as played by Jeanette Nolan.

No release dates have been announced for *Macbeth* as this is being written. Welles is reported still to be in Italy where he is editing the film. The department editor agrees with one of Republic's publicity staff: "It may not prove to be a great picture, but it's bound to be interesting."

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On The High School Stage

News items published in this department are contributed by schools affiliated with

The National Thespian Society

Vernal, Utah

A carefully selected cast presented two well-received performances of *Seven Sisters* on November 20, 21, at the Uintah High School (Thespian Troupe 621), with Stella Oaks directing the show. The fall term also included the production of the following one-act plays: *Known But to God*, *As The Twig Is Bent*, *La Zela Speaks*, *Thanksgiving Beats The Dutch*, and *The Three Royal R's*. For the Christmas season the Music and Speech Departments were joint sponsors of a cantata, *The Heavenly Child*. Dramatics club meetings are being devoted at present to reviews of plays, readings, and the presentation of original one-acts. Students are extremely active in dramatics and other forms of entertainment.—*Fay Fleming, Secretary*

Middletown, N. Y.

THESPIAN Troupe 74 of the Middletown High School has been engaged recently in many projects sponsored under the leadership of Miles S. McLain and Manuel Rosenblum, Thespian co-sponsors. Among these activities were the induction of twenty junior Thespians, and a pep-rally assembly the day before Thanksgiving in which over twenty Thespians participated. Thespians are also active in several workshop periods in which three to five members act in groups that paint and re-make scenery. Mr. McLain is serving as Thespian Regional Director for the state of New York this season.—*Jean Decker, Reporter*

Manistique, Mich.

A major event in the dramatics program being sponsored this season at the Manistique High School was the formal installation of Thespian Troupe 636 under the direction of Marvin Frederickson. The formal ceremony was held on January 7 in the school auditorium with the following students forming the charter roll: Dan Giovannini, Ruth Martison, Joan McNamara, Wesley Schurbring, Margaret Burgess, Joan Sheahan, Dan Van Eyck, Bruce Plichta, and Fred MacGregor. The first major play of the season, *The Fighting Littles*, was given on November 12, with the dramatics club sponsoring the show. Thespians will give the second major play, *A Murder Has Been Arranged*, in April. One-acts given so far this year include *Submerged* and *Winter Sunset*.

Meetings of the dramatics groups are being devoted to play reviews, make-up, and directing one-act plays.—*Margaret Burgess, Secretary*

Danville, Ill.

EXTENSIVE preparations were made for the performance of *Tonight We Dance* on February 12 at the Danville High School (Troupe 59), with sponsor Mary Miller directing the production. The fall term saw the production of the following one-act plays, given at meetings of the dramatics club: *Too Many Sweethearts*, *High Window*, *Stoney's Brides*, *Leave It to the Seniors*, *Terrible Tempered Ted*, and *Why I Am a Bachelor*. Spring term activities opened with a radio program on February 6. Dramatics club meetings are given to the study of fundamentals of acting, stage techniques, and reports of well-known Broadway actors.—*Phyllis Prust, Secretary*

East Moline, Ill.

THREE major plays and several one-acts are included in this season's dramatics schedule at the United Township High School (Thespian Troupe 688), with John W. Stevens in charge. The season opened on November 14 with the junior class play, *Dear Ruth*. On February 6, Thespians followed with a performance of *The Barretts of Wimpole Street*. The third full-length play, *Dark Victory* will be presented by the senior class on May 16. Other productions of this season include scenes from *Antigone*, April 11, and two one-acts, *Roughly Speaking* and *Cracked Ice*. National Drama Week was observed with a Valentine's Drama Dance. Christmas was observed with a broadcast of *High Spot*, an original play, over Station WHBF.—*Sharon Barritt, Secretary*

Progress-Harrisburg, Pa.

FIVE one-act plays are included in this year's program at the Susquehanna Township High School (Thespian Troupe 755), with William M. Speg as director and troupe sponsor. Their titles are as follows: *Smokescreen*, *Echo*, *Undertow*, *Strange Road*, and *The Underdog*, with each play being given by the Dramatics Club. The season also includes two major plays. The first of these, *January Thaw*, was given by the Senior Class on De-

cember 4, 5, under the sponsorship of the senior class. The second play, to be chosen soon, will be given in March by the Junior Class. March will also see the production of the annual operetta under sponsorship of the Music Department.—*Keith N. Richwine, Secretary*

Drew, Miss.

THESPIANS of Troupe 355 of the Drew High School, with Marian Hodges as sponsor, presented with much success a program of four one-act plays on November 24, with the playbill consisting of *High Window*, *Poor Aubrey*, *Everything Nice*, and *The Grand Cham's Diamond*. Fifteen new members were added to the Troupe early in December.—*Catheron Dantzler, Secretary*

Logan, W. Va.

THREE major productions are included in this season's dramatics program at the Logan High School (Thespian Troupe 168), with Thelma Juergensmeyer in charge. The season opened with a performance of the Senior Class play, *A Little Honey*, on November 5. On January 13 the Junior Class followed with a performance of the comedy, *Ghost House*. The third three-act play, *We Shook the Family Tree*, will be given in April under the sponsorship of the Sophomore Class. Plans for the spring include the production of a one-act play for the local Women's Club. Dramatics students present a weekly radio drama over a local station.

Rochester, Minn.

THE fall term saw the following dramatics performances at the Lourdes High School (Thespian Troupe 747): *Life O' The Party* (October 8), *A Mystery for Christmas* (three act play given on December 7), and *The Bird's Christmas Carol* (December 10). Plans for this spring call for the production of one three-act play and several minor productions. Monthly meetings of the dramatics groups are given to the study of various aspects of theatre arts. Thirteen new members were added to the troupe in January under the leadership of William T. Kouski, dramatics director. Georgianna Gugin is president of Thespian Troupe 747.—*Ann Marie Leddy, Secretary*

Onarga, Ill.

EIGHT new members were admitted to Thespian Troupe 278 of the Onarga Township High School on January 14, with sponsor Rosemond Dallas in charge of the ceremony. The major production of the fall term, *Moonlight for Herbert*, was given to a capacity crowd on November 7. The Christmas season was observed with a performance of the one-act, *Pop Reads the Christmas Carol*. Dramatics club meetings are held twice a month this year.—*Kenneth Palmer, Secretary*



Scene from a production of *Seven Sisters* given at the Ramsay High School, Birmingham, Alabama, under the direction of Evelyn Walker. Thespian Troupe 375.

Directory of Leading Drama Festivals and Contests 1947-48 Season

Alabama. Drama Festival sponsored by the Alabama College Theatre, Montevallo, March 5-7. Walter H. Trumbauer, director.

California. One-Act Play Tournament sponsored by the Pasadena Playhouse Association, Pasadena Playhouse, April 12, 13. Thomas B. Armistead, director.

Connecticut. Secondary School Drama Festival sponsored by Connecticut Secondary School Drama Association. Greenwich, Conn., High School. April 9, 10. Ruth Morgan, director.

Delaware. Sixth Delaware Play Festival sponsored by the University of Delaware Dramatic Center and the Delaware Dramatic Association, Newark, April 30, May 1. C. R. Kase, director.

Georgia. One-Act Play Contest sponsored by the Georgia High School Association. Finals at Macon, April 30-May 1. S. F. Burke, Thomaston, Georgia, Secretary.

Idaho. One-Act Play Contests sponsored by the High School Debate & Declamation Association. Northern Contest at Mullan, April 17; Southern Contest at Pocatello, April 16-17. E. F. Grider, State Director.

Illinois. High School One-Act Play Contest sponsored by the Illinois High School Association. Finals at the University of Illinois, Urbana, Ill., April 16-17. M. F. Springer, Assistant Executive-Secretary.

Iowa. Play Production Festival sponsored by the Extension Division, Department of Speech and Dramatic Art, and the Community Drama Committee at the State University of Iowa, Iowa City, Iowa. March 29, 30, 31. Paul W. Davee, Festival Secretary.

Kansas. One-Act Play District Festivals sponsored by the Kansas Activities Association. Scheduled for March 26, 27 at Dodge City Junior College, University of Kansas, Lawrence; and at the University of Wichita.

Louisiana. State Drama Festival sponsored by the Northwestern State College, Natchitoches, La. March 5-6. W. Fredric Plette, director.

Maine. New England Drama Festival sponsored by Council of the New England Drama Festival. Westbrook Junior College, Portland Maine, April 30, May 1. Emilie Piche, Classical High School, Providence, R. I., chairman.

Maine. High School One-Act Play Contest sponsored by Principals Committee for Dramatics. Finals at Bowdoin College, Brunswick, Maine. Dana M. Simmons, Bucksport, Me., High School, director.

Massachusetts. Drama Festival for High Schools sponsored by the Mass. Committee for Drama Festivals. Gloucester, Mass., High School, April 16, 17. Helen Matthews, director.

Flemington, W. Va.

TWO major dramatic productions are announced for this spring at the Flemington High School (Thespian Troupe 19), with George E. Wilson acting as troupe sponsor and dramatics director. The first of these, a playbill of three one-acts, will be given late in March, while the second production will consist of a three-act play tentatively scheduled for production during commencement week. Subjects which are being considered at the weekly meetings of the dramatics group include lighting, costuming, properties, make-up, scenery, and interpretation. Eight new members were added to the troupe in January. Betty Riffe is serving as troupe president this season.—Clara Ellen Lane, Secretary

Clarksburg, W. Va.

MAKE-UP and production problems are among the subjects which are being studied this season at the semi-monthly meet-

MARCH, 1948

Minnesota. Drama Festival for High Schools. Sponsored by the Department of Dramatic Art, The College of St. Catherine, St. Paul, Minn., May 15. Directed by Mabel M. Frey.

Minnesota. St. Paul Colleges Drama Festival sponsored jointly by Hamlin University, Colleges of St. Thomas and St. Catherine, and Macalester College. College of St. Catherine, St. Paul, May 3, 4, 5. Mary Gwen Owen, Macalester College, director.

Missouri. High School Drama Festival sponsored by the Department of Speech and Dramatic Arts, University of Missouri, Columbia, Mo. Finals on May 7, 8. Donovan Rhynsbarger, director.

Missouri. One-Act Play Festival sponsored by the West Central Division of the National Catholic Theatre Conference. Department of Speech, Saint Louis University, St. Louis, March 5, 6. Rev. Robert A. Johnston, S. J., director.

New Hampshire. Drama Festival sponsored by the University of New Hampshire. Finals at Durham, March 20. Marion Dow, Spaulding High School, Rochester, N. H., Chairman.

North Carolina. Drama Festival sponsored by the Carolina Dramatic Association, University of North Carolina, Chapel Hill, April 15, 16, 17. John W. Parker, Executive Secretary.

Ohio. Drama and Poetry Reading Festivals sponsored by the Ohio High School Speech League. Finals at the Ohio State University, Columbus, Ohio, April 16, 17. Paul Carmack, director.

Oklahoma. One-Act Play Festival sponsored by the Oklahoma High School Speech League. Finals at Oklahoma University, Norman, April 12, 13, 14. Guy C. Brown, director.

Texas. Twenty-first Annual State One-Act Play Contest sponsored by the University Interscholastic League of Texas. Finals at the University of Texas, Austin, Texas, May 6, 7, 8, 1948. Bruce Roach, director.

Tennessee. One-Act Play Contest sponsored by the Tennessee Interscholastic Literary League, University of Tennessee, Knoxville, Tenn. Finals on April 23. F. C. Lowry, director.

Virginia. One-Act Play Tournaments sponsored by the Virginia High School League. Finals at the University of Virginia, Charlottesville, April 9, 10. Richard L. Fletcher, Executive Secretary (VHSL).

West Virginia. Fifteenth Annual West Virginia High School Drama Festival sponsored by the National Thespian Society and cooperation institutions. State finals on April 9-10 at Marshall College, Huntington, W. Va. Festival Chairman, Ernest Bavely, The National Thespian Society, College Hill Station, Cincinnati 24, Ohio.

ings of the dramatics club at the Victory High School (Thespian Troupe 275), with Helen Xenakis in charge. The latest dramatics production, given late in February, consisted of three one-act plays. At the time of this writing plans were being made for the troupe's entry with the play, *Strange Road*, in the district drama festival to be held at the Fairmont State College on March 20. Eleven students received Thespian membership late in January, with Mis Xenakis in charge of the induction ceremony. Leonard Jarvis is troupe president.—Jo Ann Andre, Secretary

Paragould, Ark.

MEMBERS of Thespian Troupe 149 of the Paragould High School sponsored the local appearance of the Crown Players of the Conway State Teachers College in performances of *Macbeth* and *Romeo and Juliet*. Both plays were given in professional style by the Crown Players who made all costumes required for the productions. Thespian Troupe 149 also sponsored a performance

Wisconsin. Dramatic Contest sponsored by the Wisconsin High School Forensic Association. Finals held at Memorial Union, Madison, Wisconsin, December 4, 1947. Robert H. Schaaf, State Chairman.

Wyoming. Speech Festival sponsored by the Department of English, University of Wyoming, Laramie, Wyo. Dean G. Nichols, director.

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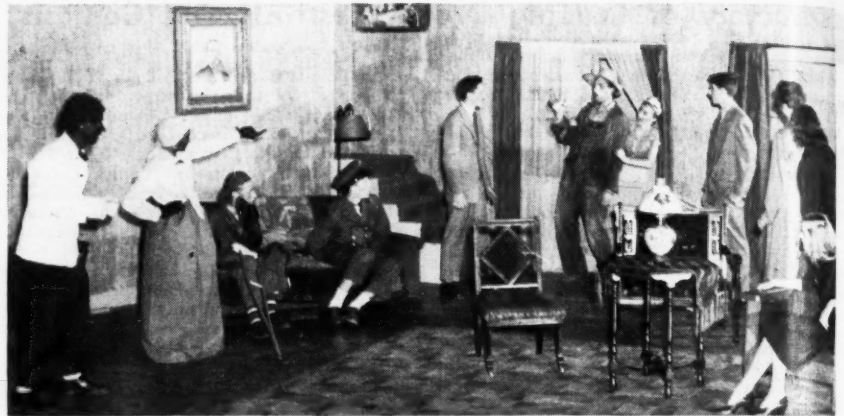
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Scene from Act III of *HOBGOBLIN HOUSE* as given by the Junior Class of the Lawrenceburg, Indiana, Consolidated High School (Thespian Troupe 485). Directed by Inalie Cline.

of *Good King Wenceslaus* on December 19. National Drama Week, February 8 through 14, was observed with a number of dramatics activities including a talk and a drama broadcast over station KDRS, a public Thespian initiation, theatre party, try-outs for an inter-class play tournament, and an assembly program. Mrs. W. J. Stone, Thespian Regional director for Arkansas, has charge of dramatics and supervises Thespian activities at this school.

Lebanon, Ind.

THE greater part of the dramatics program sponsored this season at the Lebanon High School (Thespian Troupe 714) consists of the production of one-act plays given under the direction of sponsor Jane M. Ward. Among the one-acts presented so far are: *The Christmas Guest*, *Ours Is the Work*, *The Great Gift*, *Neighbors*, *My Late-Espoused Saint*, *No, Not the Russians*, and *The Promised One*. Plans for this spring call for the presentation of a full-length play, tentatively scheduled for April. The administration regards the dramatics organization as the best public relations group in school, hence the production of plays before groups in the community is encouraged.—Marilyn Hollingsworth, Secretary

Stambaugh, Mich.

THREE highly successful performances of *Almost Summer* were given late in November by members of Thespian Troupe 215 of the Stambaugh High School, with Helen Dunham directing. Thespians were also responsible for a well-received performance of the Christmas play, *Why the Chimes Rang*, on December 18.—Joyce N. Kangas, Secretary

Muskegon, Mich.

THESPIANS of Troupe 704 and members of the Masque Dramatic Society were joint sponsors of two well-received performances of *Captain Applejack* given late in October under the direction of sponsor Helen L. Harton. Members of the dramatics class were active in the production of Dickens' *Christmas Carol*, staged in December. Dramatics students have also been active in a variety of other events, including a radio broadcast of *The Importance of Being Earnest*. The fall term program resulted in eight students receiving Thespian membership in January.—Jerry Lane, Secretary

Wyoming, Ill.

AMONG the dramatics activities sponsored this season at the Wyoming Community High School (Thespian Troupe 324), with Barbara McDowell as director, was the attendance of a number of students at a showing of *Henry V*. The major play of the fall term, *Best Foot Forward*, was given to a large audience on November 20, with the Junior

Class as sponsors under Miss McDowell's direction. Thespians were responsible for an impressive production of the operetta, *The Lady of the Crossroads*, on December 19.—Bernadine Hughes, Secretary

Paducah, Ky.

DRAMATICS students of the Tilghman High School (Thespian Troupe 808) are enjoying an extremely worth-while season this year under the direction of Mrs. R. F. Christie, troupe sponsor. The fall term saw the performance of the following one-acts given by speech students: *Sunday's Child*, *Grapes for Dinner*, *Pop Reads the Christmas Carol*, and *The Beau of Bath*. The major play of the semester, *You Can't Take It With You*, was given to a capacity audience on December 16, with the Junior Class sponsoring the show. Another event of the fall term which provoked much interest was the trip to the Murray State Teachers College for the performance of *The Corn Is Green*. Dramatics club meetings are given to the study of make-up and Shakespearean plays.

Wisconsin Rapids, Wis.

A wide and varied program was undertaken during the first semester of this season by dramatics students of the Lincoln High School (Thespian Troupe 525), with Harriet Schleich as director. The season began with a performance of the all-school play, *The Man Who Came to Dinner*. Two radio broadcasts were written and given by members of the dramatics club over station WFHR. At the time of this writing plans were being made for the presentation of a group of one-acts to be given at the regular meetings of the dramatics classes. Plans were also being made for the annual Thespian formal scheduled for February 6.—Priscilla Peterson, Secretary

Flint, Mich.

A number of successful projects in dramatics are reported by sponsor Helen E. Brown of the Central High School (Thespian Troupe 575). Members of the troupe wrote an act entitled "Shades of Shakespeare" which was given with considerable success in the annual school Kaledoscope Belle Masque. During the Christmas season several students presented a radio script written by a member to the children of the Whaley Orphan Home. The radio script was also given over a local station. At the time of this report try-outs were being held for *A Date With Judy*, scheduled for performance on February 21, with the P. T. A. Council of Flint as sponsors. Plans were also being made for the initiation of ten students at a Thespian ceremony scheduled for February 26.

La Feria, Texas

GERTIE'S UNCLE was presented on December 11, by the Junior Class of the

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LaFeria High School (Thespian Troupe 863) as the one major play of the fall term at this school. The fall term also included the performance of two one-act plays, *Life of The Party* and *The Tree*. The highlights of the term was the formal installation of Thespian Troupe 863, with Mrs. J. L. McNail as sponsor and the following students as charter members: Barbara Ackermann, Teddy Akin, Virginia Bond, Joanne Bradshaw, Margaret Anne Caldwell, Elaine Denson, Dixie Franklin, Evelyn Hargrove, June Haws, Delores Irvine, Bobby Jenkins, Mary McNail, Paul Newcomb, Carl Oates, Dick Schreiber, Gene Smith, Ruth Unger, and Irene Zimmerer—*Evelyn Hargrove, Secretary*

Corning, Iowa

UNDER the leadership of Samuel F. Fetters, a sponsor for Thespian Troupe 315, a well-rounded program of dramatics activities is being sponsored this season at the Corning Independent High School. The season got under way on November 4, 5, with two well-received performances of *June Mad* which Mr. Fetters directed. The fall term also included the presentation of a one-act play, the making of sets for the grade school operetta, and the annual Christmas program. Activities announced for this spring opened with a playbill of three one-act plays, *Teeth of The Gift Horse*, *Sham*, and *Last of The Lowries*, presented on February 6. A second offering of three one-acts will be presented some time in March. April 9 is the date announced for the performance of a full-length play, with the

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title to be reported. Dramatics club meetings are given to discussion of current professional theatre productions and the organization of plans for future events to be offered by the dramatics department. Raphael Mack is troupe president.—*Russell Olive, Secretary*

Helena, Mont.

THE SPIANS of Troupe 745 of the Helena High School began their 1947-48 season with two extremely popular performances of *You Can't Take It With You* on November 12, 13, with Mrs. Walter H. Marshall as director. The play was later given before patients of the Veteran's Hospital at Fort Harrison. On November 16 an impressive induction ceremony held at the Montana Club saw the entrance of twenty-seven new members in the Troupe. At the time of this report, plans were being made for the observance of National Drama Week early in February, with the program calling for an half-hour radio show and the presentation of three one-act plays, *Skyfodder*, *Submerged*, and *Antic Spring*. Activities for the week will close with a formal Thespian initiation and a guest speaker.—*Dorothy Ross, Secretary*

Lawrenceville, Ill.

"THIS was the finest play we have ever worked with", writes sponsor Bessie A. Seed, director of an extremely successful production of *The Swan Song* at the Lawrenceville High School (Thespian Troupe 446) on December 16. The play was given by the Junior Class. At the time of this writing rehearsals of *Dear Ruth* were being held under the direction of Miss Sutherland, with the production scheduled for February under sponsorship of the Senior Class. The one-act, *Antic Spring*, was given for an assembly program in October and was later given as part of an exchange program with students of Robinson High School. The second one-act of the season, *The Cornhusk Doll*, will be given late in February.—*Jane Fearheily, Secretary*

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Staples, Minn.

NEW interest in dramatics is being created this season at the Staples High School (Thespian Troupe 314) under the leadership of troupe sponsor May Forsan. The season opened with the grade school operetta, *Jack and the Beanstalk*, presented on October 26. Next came the one-act, *Orchids for Thanksgiving* staged on November 25. This was followed on December 9, with a well-liked performance of the three-act comedy, *A Case of Springtime*, directed by Miss Forsan. Plans for this spring got underway on February 17 with a successful presentation of three one-act plays, *If Men Played Bridge As Women Do*, *The Catalogue*, and *Box and Cox*. Rehearsals are now about to begin for the production of *Seven Keys to Baldpate* which will be offered in April. So far this season seven students have been honored with Thespian membership. Troupe 314 has Joan Johnson for its president this season.—*Jean Kirchgessner, Secretary*

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Lake Charles, La.

DRAMATICS students of the Lake Charles High School (Thespian Troupe 471) are enjoying a busy season this year under the capable leadership of Rachael Norgress, dramatics director and troupe sponsor. *Orchids for Marie*, *A Proposal by Proxy*, *Muggsy's Merry Christmas*, and *The Maker of Dreams* are among the one-acts staged so far this year. The spring term opened with a pageant (February 13) and plans for the production of the operetta, *Marrying Marian*, to be given in March as a joint production of the Music Department and Dramatics Club. Thespians will bring the season to a close in April with a three-act play, with *Snafu* tentatively chosen for this purpose. Students are also active in a number of radio programs over station KLOU. Plans were also being made at the time of this report for entry in the drama festival to be held at the Northwestern State College on March 13.—Verna Hamilton, Secretary

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Port Clinton, Ohio

A beautiful candlelight ceremony held on December 17 marked the formal induction of twenty new members in Thespian Troupe 442 of the Port Clinton High School, under the joint sponsorship of Katherine Barber and Albert Rofkar. Thespians meet twice a month, with make-up and production receiving considerable attention at these meetings. Each meeting also includes a report on some Broadway actor or play. The major production of the fall term, *Ghostly Fingers*, was given under Mr. Rofkar's direction to a capacity audience.—Clara Ruppert, Secretary

Hudson, N. Y.

A capacity audience witnessed the production of *Arsenic and Old Lace*, staged under the direction of Bette Grant on November 22 at the Hudson High School (Thespian Troupe 630), with the show being sponsored by the Charlatans of this school. The fall term also saw the performance of Norman Corwin's *Untitled*, given in observance of Armistice Day; and three radio broadcasts over a local station. One of these programs, a drama entitled *The Legend of Sleepy Hollow*, was given entirely by student players. Plans for this spring call for a production of the drama, *Tomorrow the World*, on March 13. Six students have so far this season been honored with Thespian membership.—Rosalie Epstein, Secretary

Lewiston, Idaho

SENIOR Class members and Thespians acted as joint sponsors for two well-received performances of *January Thaw* staged under the direction of Mrs. Jane Kramer at

the Lewiston High School (Thespian Troupe 76). Plans for this spring call for a second major play, this time sponsored by Thespians only. Plans also call for the Thespian production of three one-act plays this spring, with two of them being *Xingu* and *The Valiant*. A number of students plan to attend dramatics performances given by nearby schools.—Beth Lilliard, Secretary

Cold Springs, Minn.

A performance of *Huckleberry Finn*, presented by the Junior Class and Thespians of Troupe 674 on October 16, marked the beginning of the current dramatics season at the St. Boniface High School, with Sister M. Michaels, O. S. B. in charge. Senior Thespians are at present making preparations for their production of the musical masque, *Mother of Youth*, scheduled for March 28. Other plans for this spring call for a Variety Show to be given as an all-school project in May, and a one-act play festival scheduled for April 30. The current season also includes several one-act plays given for school purposes.—Claire Ann Terhaar, Secretary

Thief River Falls, Minn.

DRAMATICS students of the Lincoln High School (Thespian Troupe 508) are appearing in a story-telling program given twice a week over radio station KTRF, which also makes use of students for talks, discussions, readings, and skits. The first play of this season, *Come Rain Or Shine*, was given under the direction of Helen Movius to a packed house on November 18. The first induction of new Thespians this season was held on December 8, with thirteen students receiving membership. An original dramatization of *The Christmas Carol* was given as part of the initiation program. National Drama Week in February was celebrated with the production of four one-act plays. The school will act as host to a district drama contest this spring. Thespian Troupe 508 has Paul Sponheim for its president this season.—Muriel Geving, Secretary

Whiting, Indiana

UNDER the leadership of sponsor Bernice Hornel, two major productions make up part of the current season's dramatics program at the Whiting High School (Thespian Troupe 856). The first of these plays, *Drums of Death*, was given by the dramatics class as an all-school play on November 21. The second play, *Peg O' My Heart*, was given by Thespians on February 6. A matinee performance, sponsored by the National Forensic League Chapter on December 4, consisted of three one-act plays, *Pot Luck*, *The Lost One*, and *Mind Over Matter*. Highlighting activities sponsored so far this season was the formal installation of Thespian Troupe 856 with Miss Hornel as sponsor and nineteen students forming the charter roll.

Custer, S. Dak.

A successful performance of the three-act comedy, *Boys About Bobbette*, was the major dramatics project of the fall term at the Custer High School (Thespian Troupe 384), with troupe sponsor Roland D. Johnson as director. The spring term opened with an evening of three one-act plays, *Comin' Round the Mountain*, *The Ghost Wore White*, and *How to Propose*, presented to a capacity house on February 5. The third major play of the year, to be presented by the Senior Class, will be given early in May, with the choice of the play to be announced. The monthly meetings of the dramatics club are devoted to the study of stage problems, make-up, and new plays. Approximately twelve students are expected to qualify for Thespian membership by the close of this season.—Donna Zeimet, Secretary



Cast for the production of *YOU CAN'T TAKE IT WITH YOU* as produced at the Tilghman High School of Paducah, Ky. Directed by Opal Christie. (Thespian Troupe 808).

Rexburg, Idaho

THE Thespian production of *Peg O' My Heart*, on November 21, with troupe sponsor Maurine Howell directing, opened the 1947-48 dramatics season at the Madison High School (Thespian Troupe 10). This play was followed with an equally successful performance of *Christmas Carol* on December 10, with Thespians in charge. Thespians were also responsible for the performance of the one-act, *Duetto*, given for school assembly. The spring term was opened by Thespians with a radio broadcast given on February 14. The major production of this spring, *Ladies in Retirement*, will be presented as the all-school play under Miss Howell's direction.—Marilyn McEntire, Secretary

Pullman, Wash.

DRAMATICS activities for the fall term at the Pullman School (Thespian Troupe 592) centered on the production of the three-act play, *Bachelor's Wife*, presented on November 21, 22, under the direction of troupe sponsor Martha M. Knight; and the one-act "melodrammer", *And the Villain Still Pursued Her*, given for an assembly in October.—Sarina Veatch, Secretary

White Deer, Texas

MEMBERS of Thespian Troupe 273 of the White Deer High School opened the current dramatics season with four performances of the one-act play, *Utter Relaxation*, early in the fall, with troupe sponsor Wendell Cain as director. The major production of the fall semester, *Papa Is All*, was given to capacity houses on December 4, 5, with Mr. Cain directing. The spring term opened on February 9 with an impressive performance of the one-act, *The Summons of Saniel*. So far this season six students have earned Thespian membership, with the initiation held on January 16. An off-campus activity which attracted considerable interest in the fall was the trip made by a number of dramatics students to a performance of *Joan of Lorraine* given by the Amarillo Little Theatre.—Dorothy Barnett, Secretary

Mt. Vernon, N. Y.

THE three-act play, *Lost Horizon*, and two one-acts, *They Also Serve* and *My Niece from Paris*, were presented as part of the fall dramatics program at the Davis High School (Thespian Troupe 114), with Dorothy Feaster as director and troupe sponsor. Plans for this spring were not definitely decided upon at the time of this report, but there will be a major play and at least a one-act presented. Dramatics club meetings are devoted to the reading and discussion of plays which are later produced. Thespians are frequently called upon to plan programs for the junior

dramatics club. Eight new members were added to the troupe in January.—Lois Livingston, Secretary

Ashtabula, Ohio

THE current dramatics season at the Ashtabula High School (Thespian Troupe 366) opened with a program of three original skits on October 10, with troupe sponsor Donald Paul Knotts in charge. On December 8 and 9 followed two extremely popular performances of the three-act comedy, *January Thaw*, directed by Mr. Knotts. Major productions of this spring include the three-act play, *Saturday Evening Ghost*, March 2, 3, and a production by the Junior Class the first week in May, with the choice of play to be announced. At the semi-monthly meetings of the dramatics club, subjects discussed include current plays, make-up, and play selec-



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tion. Six students were granted Thespian membership in January.—Duane Strang, Secretary

Herscher, Ill.

THREE major productions are included in this season's dramatics program at the Herscher High School (Thespian Troupe 320), with Carolyn Ferris as sponsor. The first full-length play of the season, *A Date with Judy*, was greeted with wide approval by a large audience which saw the show on November 7. The second offering, scheduled for February 27, consisted of the following one-acts: *Carrie of the Carnival*, *Dress Reversal*, *Fire Alarm*, and *The Echo*. A second full-length play is tentatively scheduled for presentation in April with the choice of the play to be announced. Elva Capelle is serving as troupe president.—William Block, Secretary

Winston-Salem, N. Car.

A wide choice of dramatic projects is being sponsored this season at the Carver High School (Thespian Troupe 535), under the direction of Edythe Williams. The season opened on November 21 with the performance of *Music in Review*. On November 26 and December 19 followed the one-acts, *Grapes for Thanksgiving* and *Christmas in Review*, respectively. The fall semester's program was climaxed with the performance of the three-act play, *Your's Until Tomorrow*, presented to a large audience on January 23, with Mrs. Williams directing. Activities announced for this spring include two one-act plays, *Road into The Sun* and *Wheat Fire*, to be presented in March and April, and two three-act plays, *No Way Out* and *Kitty Foyle*, scheduled for production in April and early May. Weekly meetings of the dramatics groups are given to the study of stage terminology, make-up, and play production. Seven new members qualified for Thespian membership late in December.—Eunice Fulp, Secretary

Erwin, Tenn.

AN enthusiastic reception was given to the matinee and evening performances of the three-act comedy, *All American Family*, presented at the Unicoi County High School on December 15, with troupe sponsor Mary Campbell directing. A second three-act play is tentatively scheduled for production early in May. Semi-monthly meetings of the dramatics club are given to the study of play production, play selection, and other projects designed to interest students in dramatic work. A total of ten students received Thespian membership at an induction ceremony held late in January under Miss Campbell's direction.—Ella Mae Meador, Secretary

Willoughby, Ohio

MEMBERS of Thespian Troupe 220 and the O-an-Bee Play Shop of the Willoughby Union High School, with Mrs. Florine Carrol as director, presented a well-received series of dramatic productions during the fall semester. The one-act, *A Thanksgiving Dinner*,

Spring Productions

THREE-ACT PLAYS

ROMANTIC BY REQUEST—By Ahlene Fitch. 4 m., 5 w. Miss Hopley of Pella, Iowa, writes after their recent production of this play: "The clever lines, different plot, surprise situations, and clean comedy make it a 'sure hit' play for high school students." Royalty \$25.00. Price, 85¢

TANGLED YARN—By Dagmar Vola. 5 m., 7 w. In this delightful comedy, Camilla lies herself out of one tangled "yarn" into another until the final hilarious climax. Royalty \$10.00. Price 85¢

OH SAY! DO YOU SEE?—By Byron B. Boyd. 5 m., 7 w. (extras). A sparkling and timely comedy. New dialogue and quick action and a chance to use any number of extras. Royalty \$25.00. Price 85¢

ONE-ACT PLAYS

SHE'S A NEAT JOB—By Richard Sturm. Comedy, 7 m., 5 w. Royalty \$5.00. Price, 50¢

"THE OLD GRAY MARE AIN'T"—By Boyd. Comedy, 2 m., 2 w. Royalty \$5.00. Price, 50¢

ANGELA'S SURPRISE—By E. M. Humphrey. Comedy, 3 m., 4 w. No Royalty. Price, 50¢

DARK WIND—By Evelyn Neuenburg. Drama. 3 w., 1 m. Royalty \$5.00. Price 50¢

FLIGHT OF THE HERONS—By M. C. Kennard. Drama, 3 m., 2 w. Royalty \$10.00. Price 50¢

WEATHER OR NO—By Melvne Draheim. Comedy, 3 m., 2 w. Royalty \$5.00. Price, 50¢

THE ROSE GARDEN—By Frank Stacy. Comedy, 2 m., 3 w. Royalty \$5.00. Price 50¢

MUSHROOMS COMING UP—By B. B. Boyd. Comedy, 6 w. No royalty. Price, 50¢

RED FLANNELS—By Sylpha Snook. Comedy. 4 m., 3 w. No Royalty. Price 50¢

THEY CANNOT RETURN—By Byron B. Boyd. Drama, 2 m., 3 w. Royalty \$10.00. Price, 50¢

CORN HUSK DOLL—By D. M. McDonald. Drama, 3 m., 2 w. No Royalty. Price, 50¢

New Readings

FEVER FLOWER—By Josephine Johnson. Dramatic, 9 min. 60¢

FOR ALWAYS—By Valeria Griffith. Dramatic, 10 min. 60¢

HENRY AND THE UNICOPTER—By Henry Weir. Humorous, 10 min. 60¢

TRAVEL TALK—By P. L. Dodds. Humorous, 7 min. 40¢

SAILOR BEWARE—By Richard F. Strum. Humorous, 10 min. 60¢

POPE SPEAKS OF PEACE—By Dorothy Thompson. Oratorical, 7 min. 45¢

ATOMIC POWER CAN BE SAFE—By H. Blakeslee. Oratorical, 6 min. 40¢

MANY MOONS—By James Thurber. Dramatic, 10 min. 60¢

EXILE—By Oscar Wilde. Dramatic, 10 min. 60¢

OUR PARIS GUIDE—By Mark Twain. Humorous, 8 min. 35¢

RICHARD II.—By Wm. Shakespeare. Dramatic, 10 min. 60¢

BOY MEETS HORSE—By B. J. Chute. Humorous, 10 min. 50¢

FEARFUL MIRACLE—By Andrew Everly. Oratorical, 8 min. 50¢

RUSSIA AND THE U.S.A.—By W. Lippman. Oratorical, 10 min. 50¢

THE TOILER—By P. L. Dodds. Humorous, 7 min. 35¢

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Cast for the production of **ARSENIC AND OLD LACE**, as given at the Hudson High School, Hudson, N. Y., with Bette Grant as director. (Thespian Troupe 630).

was given twice at P.T.A. meetings before presentation for the student body in November. The Christmas program included a cutting from *Junior Miss*. Two Thespians had leads in the operetta presented by the Music Department in November. The major production of the semester, *Ramshackle Inn*, was given to an enthusiastic audience on January 8. The season was also delightful for its theatre parties at the Cleveland Playhouse. A large number of dramatics students attended performances of *Joan of Lorraine*, *Dear Ruth*, and *Hand in Glove*. Four students have so far this season qualified for Thespian membership. Dramatics club meetings held bi-monthly are in charge of the stage crew.—Anne Dilley, Secretary

Seth, West Va.

THREE major productions are included in this season's dramatics program at the Sherman High School (Thespian Troupe 212), with Laura D. Coon in charge. The first of these, *He Couldn't Marry Fice*, was given to a large audience on December 5. The other two full-length plays, *Out of This World*, and *Betty June from Punkin Lane*, are scheduled for production in March and April respectively. The spring term opened with a performance of the one-act, *Heart Trouble*, on February 18. Meetings of the dramatics club are held monthly. Nine students received Thespian membership at an induction ceremony held on January 8, with Mrs. Coon in charge. Phyllis L. Howerton is president of the Thespian troupe.—Wanda Rust, Secretary

Harlan, Iowa

UNDER the direction of Georgia Gould, sponsor for Thespian Troupe 159 at the Harlan High School, the Junior Class of this school presented an extremely successful performance of the three-act play, *Pigtails*, on November 21. Plans for this spring call for the performance of at least three one-act plays, one of which is *Comin' Round the Mountain* to be presented for a school assembly, and the senior play announced for production in May. Dramatics club meetings are given to the discussion of one-act plays. Twelve students were granted Thespian membership at a ceremony held late in December.—Richard Klitgaard, Secretary

Barrington, Ill.

AN extensive program in dramatics is being sponsored this season at the Barrington High School (Thespian Troupe 771) under the leadership of sponsor Richard C. Johnson. Under the sponsorship of the Masque and Wig Club (all Thespians are members of this group), the following one-act plays have been presented for various school and community purposes: *Pink for Proposals*, *Thompson's Luck*, *Our Aunt from California*, *Shock of His Life*, *He Done Her Wrong*, and *Caravan*. As the first of the major plays of the season, the

Junior Class presented two popular performances of *Every Family Has One* on November 7, 8. The second three-act play of the year, *Angel Street*, is scheduled for performance on March 5, 6, with the senior students as sponsor. The spring term will also include a program of three one-act plays scheduled for May 7, 8, with the Masque and Wig Club as sponsor, and a children's theatre project scheduled for April 9. Meetings of the dramatics club are given to the study of make-up, scene construction, and stage lighting.—Woody Hasemann, Secretary

East Akron, Ohio

TWO performances of *Spring Dance* were given on November 14, 15, as the first major production of this season for students of the Springfield Township High School Thespian Troupe 104), with Norma Fall as director and Thespian sponsor. Plans for this spring include the production of the Junior-Senior-Thespian play and several one-acts to be presented for school purposes. The semi-monthly meetings of the dramatics group are devoted to the study of make-up, sound effects, and pantomimes. A total of twenty-three new members were added to the Troupe late in January, with Charles Thompson as president.—Beverly Miller, Secretary

Twin Falls, Idaho

THE 1947-48 dramatics season at the Twin Falls High School (Troupe 256) opened with performances of *Don't Take My Penny* on October 23, 24, with troupe sponsor Shirley M. Pope directing the show. The second major production of the season, *Little Women*, was also enthusiastically received, with two performances given on January 29, 30. At the time of this writing plans were being made for two performances of a mystery play scheduled for March 18, 19, with the title of the play to be announced shortly. Plans for this spring also include the performance of Thornton Wilder's one-act, *The Happy Journey*. The season so far resulted in twenty-one students receiving membership in the troupe. Jackie Beymer is troupe president.—Margaret Weaver, Secretary

Gassaway, West Va.

THE fall semester dramatics program at the Gassaway High School (Thespian Troupe 621) was highlighted by the production of one full-length play, *Red-Headed Royalty*, and two one-acts, *The Neighbors* and *Don't Open Until Christmas*. Dramatics club meetings, held every two weeks, are given to the study of lighting effects, make-up, play selection, and choric readings. A total of thirteen students have received Thespian membership so far this season under the sponsorship of Clifford Clem. Plans for the spring dramatics program are now being completed. Mary C. James is serving as troupe president this season.—Ruth James, Secretary

Setting for JANU-
ARY THAW at the
Lebanon, Indiana,
Junior-Senior High
School (Thespian
Troupe 714). Directed
by Jane M. Ward.



What's New Among Books and Plays

The purpose of this department is to keep our readers posted on the latest theatre and drama publications available from publishers. Mention or review of a book or play in this department does not constitute an endorsement by Dramatics Magazine. Opinions expressed are those of the reviewer only.

Row, Peterson & Co., 1911 Ridge Avenue,
Evanston, Ill.

Odds On Tomorrow, a comedy in three acts, by Charles Quimby Burdette. 9 m., 8 w. Royalty quoted upon application. The author has used his usual pace of fast-moving comedy, some of it quite boisterous, to further ideas on progressive education and the present poorly-paid teacher situation. The plot is laid in the home of young Professor Ferris, teacher in the demonstration school at Central College, where a controversy is in progress over his liberal educational methods. His nephew and glamorous niece, children of his famous news-analyst brother-in-law, come to live with him for a time and practically turn his bachelor-household upside down. Young Ned is far ahead of the professor on the idea of progressive education. His statements to the press, repeated from the school paper, almost cost his uncle his position. However, an unexpected benefactor saves his uncle and gives him principles a fine boost. Good high school material.—E. V. Leeper

The Dramatic Publishing Company,
1706 S. Prairie Ave., Chicago 16, Illinois

Green Shudders, a mystery play in three acts, by Esther E. Olson. 10 w. One set. Percentage royalty, \$10.00 minimum. The plot concerns an exciting and spine-chilling week-end spent in a cabin in the north woods. Story supplemented by rain storms, no lights, sheet-draped interior, radio news of a prison break and an uninvited guest adds up to a rather talkative but adventuresome two hours' entertainment. Suitable for groups interested in all-women casts.—Marion Stuart

The Baby Sitter, a comedy in three acts, by Perry Clark. 6 m., 8 w. One set. Percentage royalty, \$10.00 minimum. The play is a light comedy which concerns the trials of a young man, his unsympathetic parents, and his baby-sitting girl friend. Complications arise when the girl is forced to give up her date to sit with a junior terror who is a guest in the boy's family. Lines and situations are clever and amusing. Should be extremely popular in high schools.—Marion Stuart

A Lucky Penny, a comedy in three acts, by Anne Coulter Martens. 6 m., 9 w. Basic fee plan royalty, with the minimum, \$10.00 and the maximum, \$25.00. This play represents a brief chapter in the life of a growing girl, age 16, who has suddenly "gone arty". Her family and friends decide to give her a taste of her own medicine, i.e., to "fight fire with fire". There is a clever set — the terrace of the Pringle home — which provides

some clever effects; and there is plenty of action that continues to build, especially in Act II. However, the play is more truly classified as farce, since the picture of the adolescent is exaggerated and the conversation, especially where it becomes "poetic mouthing", is unreal.—Mary Ella Bovee

Seventeen is Terrific, a comedy in three acts, by Esther E. Olson. 5 m., 7 w. Basic fee plan royalty, with the minimum, \$10.00 and the maximum, \$25.00. This is a typical play of youth, wherein the hero goes from one difficulty to another in his attempt to secure the \$5.00 necessary to take his girl to the dance. Two strong character parts are the father and his mother-in-law. The lines, conversation, and comedy are all reasonable enough, except perhaps for Hannah, the hired girl, who usually speaks in rhymes.—Mary Ella Bovee

Walter H. Baker Co., 178 Tremont Street,
Boston 11, Mass.

The Slow Poke, a comedy-drama in three acts by David Duncan. 3 m., 9 w. Royalty, first performance free with purchase of 12 copies of the playbook. Additional performances \$2.50 each. Buzz Jenkins, slow in speech and manner, lives in the village of Detour with his blind mother. He has never married because he has always been afraid of girls, but he falls in love with his brother John's wife, Elizabeth, after word comes that John has been drowned. Buzz owns a farm but he has moved his mother into the village so she can have more friends and neighbors. Most of the family income has been spent in an attempt to restore the mother's sight, and the farm has been mortgaged, but just when everything is working out all right—the crops are good and Buzz has found true love—a freak hailstorm, however, brings the play to an unexpected conclusion in which the mother's sight is miraculously restored, Buzz and Elizabeth are freed of John, and the farm is saved. This play is suitable for high school production.—Elmer S. Crowley

Backwoods Romeo, a comedy in three acts, by John Nash. Revised by J. C. McMullen. 3 m., 11 w. Non-Royalty for first performance. Romeo is young, handsome, and unspoiled (reached twenty-one without having seen or talked to a girl) and that is why all the women fall in love with him.

Us Girls, a farce in three acts, by Winifred C. Storer. 3 m., 9 w. Royalty, \$10.00. Two boys impersonate the roles of girls so well that the dean of the girls' college invites them to become her students.

This Day and Age, a comedy in three acts, by Halloway and McMullen. 5 m., 7 w. Royalty,

\$10.00. Three acts of turmoil at Station KOAR but all turns out well by the time the curtain comes down on Act III.

Plays, Inc., 8 Arlington Street,
Boston 16, Mass.

Special Plays for Special Days, a collection of Holiday plays for young people by Mildred Hark and Noel McQueen. No royalty. Here are twenty-four up-to-date plays for special days which children will enjoy giving. Each play incorporates good ideals into the fact and fiction which make up lively entertainment appealing to young actors. The simple settings are fully described. This collection is suitable for intermediate grades and for junior high school.—Helen Mowis

Eldridge Entertainment House, Inc.,
Franklin, Ohio

If You Knew Susie! a farce in three acts by James F. Stone. 4 m., 8 w. Royalty, \$10.00. Swift, spirited action with surprises punctuating the plot at every turn makes this comedy of college life in "co-ed cottage" an exciting entertainment, yet an easy play to produce. Susie is entered in a campus personality contest, but in spite of the efforts of her well

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Members of Thespian Troupe 556 of the Roxana, Ill., Community High School erected this setting for their production of **YOU CAN'T TAKE IT WITH YOU** presented under the direction of Katherine Taylor.



meaning friends, she is in danger of losing her opportunity an account of stories spread by her jealous rival. However, an aunt arrives unexpectedly and saves the day for Susie. Easy to cast, simple to stage and full of excitement.

Leave It to Grandma, a comedy in three acts, by Vincent Lindsay. 5 m., 6 w. Royalty, \$10.00. A fast-moving comedy centered around complications caused by one of those little girls commonly referred to as "brats". Unconquerable, she plunges the family into one disaster after another. Not even Grandma, that determined old lady who can fix everything else, can subdue Patsy. After many hilarious episodes, everything works out favorably, and Patsy is eliminated from the family circle. A simple setting, variety of roles and exciting action make this a favorable choice.—*Helen Movius*

The Heuer Publishing Co.
Cedar Rapids, Iowa

Wilbur Minds the Baby, a comedy in one act, by Donald Payton. 3 m., 4 w. No royalty but cast copies must be purchased. Wilbur's mother gets him a job taking care of a neighbor's child. When the child arrives he turns out to be a young bully who had previously given Wilbur a black eye. Although surrounded by both mothers, Wilbur's sisters and the girl he admires, Wilbur, tutored by his father, succeeds in giving this hated rival two black eyes. Simple living room set. Suitable for junior high schools wishing a simple plot with young characters.—*Helen Movius*

Shock of His Life, a comedy in one act, by Donald Payton. 3 m., 3 w. No royalty provided six copies are purchased. Here is another play about Wilbur, the young lad who gets himself into and out of scrapes while he "shoots a mile". Wilbur writes out telephone messages from the butcher, his father's physician, and the school physician, all as one message, using the name of his father's physician. As a result, the father, expecting a good rating on his physical check up, reads instead, "heart about gone." He collapses and watches for the end. Finally, a second message from his doctor sets everything right. Good for junior or senior high schools or clubs looking for easy and amusing entertainment.—*Helen Movius*

Ivan Bloom Hardin Company,
3806 Cottage Grove Avenue,
Des Moines, Iowa

Oh Say! Do You See? a controversial comedy in three acts, by Byron B. Boyd. 5 m., 7 w., Extras. Royalty, \$25.00. Here is a play of family life that is unusual. Three families, each made up of members that are strongly differentiated from the others, are brought together. The interplay of conflicting ideas finally works itself out harmoniously, but the struggles of these characters to gain their own desires forms the plot for the spirited play. Timely, as it deals with present day problems. Excellent for advanced casts.—*Helen Movius*

How Dumb! a pantomime, by Maybelle Hinton Asburne. 2 m., 8 w. No royalty, but additional copies must be purchased if needed.

Based upon the old melodrama theme, the villain has money difficulties which he plans to overcome by marrying a wealthy young lady, even abducting her if necessary. But the hero arrives in time as usual and the villain is foiled! Melodrama and action-pantomime are combined in this short, lively skit. Easy to produce anywhere.—*Helen Movius*

Samuel French, 25 W. 45 Street,
New York City, New York

Quiet Summer, a comedy in three acts, by Marriane and Joseph Hayes. 8 m., 10 w. Royalty, \$25.00. James Clark, bachelor, has plans for a quiet summer, for election as president of the Country Club and possibly for district attorney. Plan and quiet are alike shattered by a visit of the adolescent nephew and niece, Sonny and Pam Young. Uncle James learns some things about the younger generation and about himself too in a series of scenes that follow each other at break neck speed. The youthful characters are interesting; the adults a bit on the farce side. The staging is simple.—*Roberta D. Sheets*

Willie, the Worrier, a bang-up comedy in three acts, by Styles Sullivan. 4 m., 8 w. Royalty, \$10. Willie worries not only about the girl to whom he is engaged, but he includes her entire family as well.

Therese, a tragedy in two acts, by Thomas Job. 4 m., 4 w. Royalty quoted upon application. Based upon *Therese Raquin* by Emile Zola. This well-known play was first performed at the Biltmore Theatre, New York City, in October, 1945, with Dame May Whitty, Eve LeGallienne, and Victor Jory.

Hangman's Noose, a mystery play in three acts, by George Batson. 4 m., 6 w. Royalty, \$25. The strange and shallow Keating family are the leading players in this play of a crime and mystery.

A Billet for Bill, a farce in three acts, by James Reach. 5 m., 6 w. Royalty, \$10. Bill Weston is a war hero, having won the Medal of Honor in France. His problem is to keep his family and local admirers from marrying him off to Carol Bennett.

Teen Trouble, a comedy of youth in three acts, by Hilda Manning. 6 m., 8 w. Royalty, \$10. A play about teen-agers. The heroine and central character is Nancy Langley, not quite sixteen and leader in the Elm Bridge Youth League.

Banner Play Bureau Inc.,
San Francisco 2, California

Mood Piece, a one-act fantasy, by Stanley Richards. 2 w., 1 m. Royalty, \$5.00. A good contest play dealing with the unhappiness of Netta because of a scar on her face. As she plays "Claire de Lune" a young man enters, seemingly through the locked door, and shows her that happiness is what she can have if she will put forth the effort. When Netta tells her mother of the incident she becomes angry but Netta is reassured of the change when she hears the whistling of "Claire de Lune" outside the window.—*Jean E. Donahey*

Continental Press,
Harrisburg, Pennsylvania

Till Death Do Us Part, a psychological mystery play in three acts, by David and Eva Heilweil. 4 m., 4 w. (Two parts played by same actor in twin brother roles). Play Club selection. Members may produce royalty free if membership is in force at the time of the performance. Non-members pay \$25.00 a performance. Brief but highly absorbing which concerns the murder of a talented composer and the apprehending of the murderer. Interesting characterization and handling of counter-plots. Comedy relief supplied by a local constable and a police inspector. Particular interest to high schools and community groups.—*Marion Stuart*

Glamour, a farce in one act, by Conrad Seiler. 4 m., 4 w., radio announcer's voice. \$10.00 royalty for non-play club members. Well written, fast-moving farce built upon the theme of women's struggle for romance and glamour. Involves a plumber, a milkman, and a police office. Best suited for community theatre groups.—*Marion Stuart*

Appleton-Century Co.
New York City, N. Y.

A History of Modern Drama, edited by Barrett H. Clark and George Freedly. 832 pages; 1947, \$7.00. There are many histories of drama but this one is particularly useful because it has taken a segment of the whole pattern and gone into detail in telling of the development of drama from the time of Ibsen to the very day (almost) of publication. It has a feature which makes it of even more interest to the reader in that it shows that there is a living dramatic force in the Baltic countries of Estonia, Latvia, and Lithuania and the many minor Slavic nations including Albania.

The editors have used the excellent device of letting twenty-four authorities tell this involved story, lending even greater authenticity to the facts of history. I felt this was done without too great a wrench to the reader. The book reads well and the story does not seem chopped up. I was especially attracted to the chapters on Scandinavian, Russian, English and Irish, as well as our own drama.

It is a general criticism often made of histories of drama that they become mere catalogues of plays and authors; often, it is true, well annotated catalogues. I think this same criticism may well apply to this history of drama, although in many cases the authors have tried to point up certain authors or certain plays or periods of drama and how trends in writing were influenced by the times, or the author or even one play by an author. I had a feeling that the chapters on French and Scandinavian drama achieved this purpose most successfully.

There is no doubt that this is a good book for drama students and directors to own. It will be particularly valuable in teaching the selection of plays from Ibsen on. Its readings lists in themselves make owning the book alone worth while.—*Earl W. Blank*

Plays for School Production

THE STRANGE HOUSE

By Carl Astrid

An electrifying and breath-taking mystery play! Intermingled in this grand thriller are a host of scenes of good, clean fun and hilarity. Every part a good one. 4 m., 7 f. 75¢. (Royalty, \$10.00)

LIFE OF THE PARTY

By Marrijane and Joseph Hayes

An unusual and worthwhile play by the authors of "And Came the Spring" and "Come Rain or Shine." Studious daughter Jean flings off her glasses and becomes the life of the party! 7 m., 10 f. 85¢. (Royalty, \$25.00)

THE RICH FULL LIFE

By Vina Delmar

A new Broadway release highly recommended for Schools and Little Theatres. "A drama of dignity, sense, and value." *N. Y. World-Telegram*. 3 m., 6 f. 85¢ (Royalty, \$35.00)

SPRING GREEN

By Florence Ryerson and Colin Clements

Most often produced by Thespian-Affiliated Schools during the 1944-45 season. Another funny play by the authors of the outstanding *Ever Since Eve* and *June Mad*; about a boy whose father doesn't understand him and a girl whose mother understands her only too well. 8 m., 7 f. 85¢. (Royalty, \$25.00)

ANGEL STREET

By Patrick Hamilton

After three solid years on Broadway this Victorian thriller is now available in certain territories. 2 m., 3 f. (2 policemen). 85¢. Restricted in a very few places. (Royalty, where available, quoted on application.)

SLICE IT THIN

By Al Moritz and Ed. Heghinian

This Blackfriars Guild success in New York is concerned with the Coleman family and its uproarious entanglement with Hollywood. 5 m., 5 f. 85¢. (Royalty, \$25.00)

SUDDENLY IT WAS MAY

By Bonita Barkley

A comedy of college life that will win the entertainment pennant. It may be presented as a musical or as a straight comedy. Special places are designated in the manuscript where various specialties may be introduced. 4 m., 8 f. (Extras if desired). Mod. Cost. 75¢. (Royalty, \$15.00)

TEN LITTLE INDIANS

By Agatha Christie

It's a fine specimen of the art of writing really good mystery plays. The excitement and carnage never let up until the final curtain. 8 m., 3 f. 85¢. (Royalty, \$50.00)

COME OVER TO OUR HOUSE

By Marrijane and Joseph Hayes

A new play compounded of a mixture of comedy lines, fast and farcical situations, and a worthwhile theme. A clever, swift, and funny show ideal for high schools. 8 m., 10 f. 85¢. (Royalty, \$25.00)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 85¢. (Royalty, \$25.00)

UNCERTAIN WINGS

By Robert Hill and Floyd Crutchfield

A high school comedy whose events are handled realistically from the attitude of the high school people themselves. The dialogue is youthful and sparkling. 4 m., 5 f. 85¢. (Royalty, \$25.00)

THE FIGHTING LITTLES

Adapted by Caroline Francke

Booth Tarkington's latest hit presents the delightful and likeable Little family. A vociferous and fumbling parent provides many laughs. Young romances offer amusement and a touch of sentiment. 5 m., 10 f. 85¢. (Royalty, \$25.00)

BLITHE SPIRIT

By Noel Coward

From a very novel situation Noel Coward has fashioned a play which is hilarious as only a Coward farce can be. The *New York Sun* stated: "Mr. Coward has never, I think, been happier in his inventions or more adept." 2 m., 5 f. 85¢. (Royalty, \$50.00)

QUIET SUMMER

By Marrijane and Joseph Hayes

A new play by the authors of *And Came the Spring*, *Life of the Party*, *Come Rain or Shine*, *Come Over to Our House*. In cheerful, swift and humorous manner, youngsters Pamela and Sonny help Uncle Jimmie win his election. 8 m., 10 f. 85¢. (Royalty, \$25.00)

TWO'S A CROWD

By Douglas F. Parkhurst

Another heart-warming and hilarious comedy by the author of *But Fair Tomorrow*. During mother's absence, Dick, Patricia, and Dorothy turn the house into a tourist home. Mystery and fun build to a riotous climax. 8 m., 9 f. 85¢. (Royalty, \$25.00)

IT'S SPRING AGAIN

By George Batson

By the author of *Every Family has One* and *The Doctor Has A Daughter*. Anything and everything does happen in the fabulous Ford household. In fact, the new maid refuses to believe that she has not wandered into an insane asylum. 7 m., 6 f. 85¢. (Royalty, \$25.00)

THE MOON MAKES THREE

By Aurand Harris

Sixteen year old Marsy pretends she doesn't mind playing the wallflower, but Grandma knows better. She sends Marsy off to the ball in true Cinderella fashion where she meets her Prince Charming who loses his shoe and the fun begins. 7 m., 8 f. 85¢. (Royalty, \$25.00)

THE BEES AND THE FLOWERS

By Frederick Kohner and Albert Mannheimer

A brand new rollicking comedy about marriage and adolescence is now available. "Real bright dialogue . . . amusing and soundly written." *N. Y. Daily News*. 5 m., 6 f. 85¢. (Royalty, \$35.00)

PARLOR STORY

By William McCleery

A witty and provocative comedy telling of a liberal professor of journalism and his clash with a reactionary publisher. Of special interest to College and Little Theatres. 6 m., 4 f. 85¢. (Royalty, \$35.00)

SOMETHING ALWAYS HAPPENS

By Alice Thomson and Velma Royton

Three aspiring, but unemployed, young actresses decide to open a restaurant in their own apartment. A series of mishaps and gay and hilarious comedy follow. 6 m., 8 f. 85¢. (Royalty, \$25.00)

I LIKE IT HERE

By A. B. Shiffrin

A brand-new provocative, comedy. Willie Kringle is a refugee who likes it here well enough to set busily about making the ideals of democracy work. 6 m., 3 f. 85¢. (Royalty, \$35.00)

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